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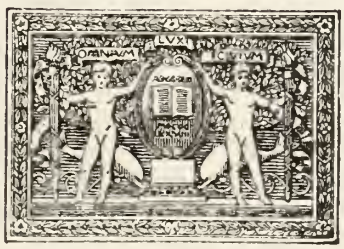

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More Books

The Bulletin of the Boston Public Library

Volume XIII, Number 1, January, 1938

Scholars, Rogues, and Puritans

AMONG the recent acquisitions of the Boston Public Library is an interesting group of English first editions, all of which fall within the bounds of the seventeenth century. From the variety of these books, it is easy to see what an alert and many-sided age it was — at once the end of the Renaissance and the beginning of the modern world. A few of them, chosen almost at random, are here described.

No one, certainly, was more representative of the new spirit than Francis Bacon. The Library has just acquired two first editions of works by him: *Of the Advancement of Learning,* printed at Oxford in 1640, and *The History Naturall and Experimentall of Life and Death,* London, 1638. Both are translations from Latin originals published in 1623. As to the *Advancement of Learning,* the Library already possessed the first brief edition of 1605. This volume and other writings by Bacon have been described in More Books (April 1926).

The 1640 *Advancement of Learning* is the result of so much revision that it is almost impossible to compare it with the earlier text. The latter contained only two books; the second edition has nine. As in the early treatise, however, the work separates knowledge, like the three human faculties, into history (corresponding to memory), poesy (imagination), and philosophy (reason). Thus Bacon makes, as he writes in his stately conclusion, "a small Globe of the Intellectual World . . . togither with a designation and description of those parts which I find not constantly occupate, or not well converted by the Industry and labours of men . . . And I am as willing, and as syncerely wish that later ages may goe beyond me hereafter, as I have endeavourd to goe beyond others now . . . I suppose it may be justly objected to me, that my words require an Age, a whole Age perchance, to prove them, and many Ages to perfect them. Notwithstanding seeing the greatest matters are owing unto their Principles, it is enough to me that I have Sowen unto Posterity and the immortall God."

What Bacon foresaw, and hoped to achieve, was a complete reorientation of the sciences, to be outlined in his *Instauratio Magna,* or *Great Renewal of Learning.* As originally planned, this work was to be divided into six parts, the last one to illustrate the new philosophy, attained by applying the inductive technique to all the phenomena of the universe. The final portion he never dreamed of accomplishing himself, and indeed the greater part of his scheme

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was not fulfilled. Yet the foreword to the *Advancement of Learning,* characteristic of Bacon in its splendid self-confidence, marks the opening of a new epoch of science; for its publication did indeed, as the author himself realized, "concern the present and future age."

The *History of Life and Death* is a sort of summary of the physiological knowledge of the time, illustrated by Bacon's own observation. (William Harvey's work on the circulation of the blood was not yet published when Bacon died, though the latter knew Harvey.) According to the *History,* two spirits exist in living bodies. One is the "native spirit," present in all tangible bodies, animate or inanimate; the other is the "vital spirit," which partly hinders, partly hastens dissolution. The vital spirit is twofold, one part "passing through small pipes," the other enclosed in a hollow cell which is chiefly in the ventricles of the brain. "The Livelesse Spirits," the author continues, "are next Consubstantiall to Aire; The Vitall Spirits, approach more to the substance of Flame." The closing sentence of the book drops the discussion at an interesting point: "Now the Spirit is repaired, from the Lively and Floride Bloud of the small Arteries, which are inserted into the Braine; But this Reparation is done by a peculiar Manner, of which we speake not now." One wonders if Bacon, given a laboratory, might have followed the same path as Harvey.

The first English translation of the work was published in 1637 by an unknown admirer. But William Rawley, Bacon's amanuensis and editor, thought it advisable to issue a more accurate version, since, as he says in his preface to the Library's volume, the first translator was quite unacquainted with Bacon's style.

BACON'S keen mind was ahead of most contemporary wits. There were many who never troubled their heads about the new philosophy. Richard Brathwait's *The Scholler's Medley* (1614) is in a way as typical of the period, and yet it is very far removed from Bacon's type of speculation. The volume treats three general subjects: the scope of history, the fruit of history, and "the profite which redounds to every state by the true and understanding use of Histories." The author must have found his study pleasant, for he rounds out his treatise with the assertion, "Thy whole life wrapt up in experiments either at home or abroad, cannot teach thee so much, as one yeares serious discourse in History will teach thee in one yeare." The "medley" is a bit confused, and is complicated by much legal jargon. In fact, the opening sentence is enough to discourage anyone but the "understanding Reader" to whom Brathwait addresses himself: "In the survey of Histories, the true Relators of things done, with a probable collection of things to come, by precedent events; I thought good compendiously to contract some especiall caveats, as well for observance in Historical Discourses, as for prevention of such inconveniences (or exorbitances rather) as happily might occurre in such Narrations." Nevertheless, as a whole the book is sensible and even learned. In 1638 it was reprinted in a larger edition, entitled *A Survey of History,* already in the Library. The Library has also several of Brathwait's other works, including a novel, *The Arcadian Princesse* (1635), and *The English Gentleman* (1633).

Brathwait was an ordinary Jacobean squire, who like all his literary friends dabbled in politics, science, play-writing, or satire according to the fashion of the moment, and wrote books which, just because they were so representative of their time, found a ready sale. He was the son of a prosperous landowner in the Lake District, and at sixteen went to Oriel College, Oxford, where, in the words of Anthony Wood, the waspish historian of the university, "he avoided, as much as he could, the rough paths of logic and philosophy, and traced those smooth ones of poetry and Roman history." Five years later he entered Gray's Inn, where he learned enough law to manage his estates and make a successful Justice of the Peace in later life, but otherwise paid no more attention to his legal studies than most of his youthful associates had done before him. Instead, he acquainted himself with the oddities of London life from court to slums — a knowledge reflected in his satires. The latter, however, do not reveal him as witty enough to have made a mark in literary circles, though he does speak of Thomas Heywood as his "judicious friend," and a contemporary quatrain pairs him with Dekker. His best work, the rhymed burlesque *Barnabees Journall,* was published only once, anonymously, during his lifetime, and though frequently reprinted in the following century was not properly ascribed to him until Haslewood's edition of 1818.

RICHARD VERSTEGEN'S *Restitution of Decayed Intelligence: In antiquities,* printed at Antwerp in 1605, is a work of real merit, with honorable standing among historical writings; for it was the first scholarly argument in favor of the Saxon descent of the English. Under Henry VIII and Elizabeth there had been a marked tendency, set in motion by John Leland, to exalt the British origins of the Tudor house, and its direct descent from the glorious King Arthur. It was a more or less conscious attempt, encouraged by the crown, to establish the Tudors as the rightful sovereigns of England. Shortly after the accession of James I, however, the people's attention turned to their own history, particularly the Old English government and laws.

Verstegen, of Dutch origin, was born in London and educated at Oxford. In fact, he was known as Richard Rowlands during his residence in England, and it was only later, when he moved to Antwerp in 1576, that he resumed the name of his Dutch ancestors. Even at the university, he had become absorbed in English history, and the *Restitution* is a protest against the Tudor sympathies of earlier antiquaries. In the words of his preface, he was moved to write his account because "sundry our English wryters are found to stand so much upon the descent of the Britains as yf it were a thing that in deed meerly [neerly?] concerned the originall and honor of our English nation. Whereby and through the lack of due distinction between the two nations . . . our true originall and honorable antiquitie lieth involved and obscured." He was well equipped for his task — far better than most of his contemporaries, who knew practically nothing of comparative philology. As he explains further, "The understanding of the Teutonic used of our Saxon anceters, as also that of the ancient Franks, is most requisite, and thereunto the present; High, Low, and Eastlandish Teutonic, together with respect unto the dependant Danish and Swedish, besydes our modern vulgar English: in all which I have bestowed some tyme of travaile."

The book's ten chapters offer a strange assortment of information. The third, "Of the Ancient Manner of Lyving of our Saxon Anceters," with their religion and history, is illustrated with some charming engravings drawn by the author himself. These, according to Anthony Wood, "advantaged the sale of the book much," and they are still among its chief attractions. The idols of the sun and moon, and the old Germanic gods, are all depicted, though there are several departures from accepted tradition. Thor, for instance, appears adorned with a crown and scepter, but without the mighty hammer attributed to him by centuries of poets and story-tellers.

Like William Camden, Verstegen is rather an exception to the crabbed race of antiquaries who flourished during his time. He has a sense of humor, and enlivens his narrative with all sorts of anecdotes, among them the story of the Pied Piper, which happened "not many ages ago." His most impressive contribution, however, is a list of Saxon proper names, and an etymological glossary of Saxon words, the first ever published in England, for there was no Anglo-Saxon dictionary until 1659, and the earliest grammar came thirty years after that.

Still a young man when he settled in Antwerp, Verstegen set up a printing press there, for which he did much of the printing and engraving himself, and for some time acted as agent for Cardinal Allen and Father Robert Parsons. Up to 1617 he was a correspondent of Sir Robert Cotton, the famous antiquary whose library formed the foundation for the British Museum's collection. He published several minor works in Dutch and English.

QUITE another side of the seventeenth century is revealed in two books of verse by Humphrey Mill. One, printed in 1640, is pompously entitled *A Nights Search. Discovering the Nature and Condition of all sorts of Night Walkers . . . Together with Divers fearfull and strange Accidents, occasioned by such ill livers.* Six years later, *The Second Part . . . Discovering the Condition of the various Fowles of Night,* was published. The Library's copy of *A Nights Search* came from the great Chew and Kern collections, and is an unusually fine specimen, very little trimmed by the binder, and containing an engraved frontispiece by Martin Droeshout which is very rare. *The Second Part* has a similar frontispiece, with the author's portrait in the top panel. As will be remembered, young Droeshout, then only twenty-one years old, was the engraver of Shakespeare's portrait for the First Folio.

Both volumes are closely allied to the various anatomies of roguery which were much in fashion at the time. Other types included Robert Greene's famous "coney-catching pamphlets," several lexicons of thieves' cant, and, a century later, such picaresque novels as Fielding's *Life of Jonathan Wild.* Mill's approach to his subject is somewhat different — at least, in his own estimation. Most of the rogue books are inspired by a perfectly unapologetic interest in low life and the art of crime. But Mill is a Puritan, sounding the note of reform. Beginning with the intention of giving "a few hints for warning" to the innocent reader, he apparently found it necessary to write a complete *exposé* of night life in London's underworld. He seems to believe that the "painted doxies" whom he describes will be furious with him; but it is doubtful if they ever read his pedestrian couplets. A more likely audience was the

A

PREMONITION

Of Sundry

Sad Calamities

Yet to Come.

Grounded upon an Explication of the twenty fourth Chapter of

ISAIAH

By WILLIAM ASPINWALL, late of New-England.

Amos 3.8. *The Lyon hath roared, who will not fear? The Lord hath spoken, who can but prophesie?*

Jer. 20.9. *Then I said, I will not make mention of him, nor speak any more in his name. But his word was in mine heart, as a burning fire shut up in my bones; and I was weary with forbearing, and I could not.*

LONDON, Printed for *Livewell Chapman*, and are to sold at the Crown in Popes-head-alley, 1655.

Title-page of William Aspinwall's "Premonition," London, 1655
Facsimile in Original Size

respectable middle class, who could cover up a surreptitious thrill with a righteous shudder at the iniquities disclosed. The heavy satire serves an historical purpose for the modern student of manners; but viewed as literature, the unrelieved vice of *A Nights Search* is almost as dull as the unrelieved virtue of the funeral sermons of the same period. Mill regards the depths with unremitting gloom, as his macabre sketch of the hospital, for instance, shows:

> One hath his Scull tooke up, to cleanse his braines,
> The next is lanced in her bloodlesse veines.
> And some are boyling, while the rest do fry:
> (All have a taste of Hell, before they die.)

The *Second Part* is somewhat more varied and lively in manner, with a few songs interspersed, and some anecdotes of the "true story" type, such as "The Chamber-maid's confession" and "The young mans dreadfull vision." The latter is illustrated in the frontispiece, where the said young man, "much amaz'd," sees his mother's ghost appearing, wrapped in a shroud and accompanied by a sly-looking fiend with a lute.

An odd characteristic of Mill's is that he seems as much interested in prosody as in crime. The epistle to the reader which precedes *A Nights Search* gives elaborate directions for reading the lines correctly, and stresses the author's care to make them smooth. A briefer admonition in the *Second Part* exhorts the reader:

> Observe the poynts, how sense doth meet,
> The accents, cadence, and the feet.
> The humble ebbs and swelling hopes,
> Of Figures, Epithetes, and Tropes.

Of the author himself, almost nothing is known. Several laudatory verses are prefixed to *A Nights Search,* one "to his much respected brother" by Thomas Mill, another "to my adopted sonne" by the dramatist Thomas Heywood. The previous year, Mill published his only other work, a lugubrious volume entitled *Poems occasioned by a melancholy Vision.*

WILLIAM ASPINWALL'S *Premonition of Sundry Sad Calamities Yet to Come,* 1655, is of special interest to this Library because Aspinwall was one of the earliest Boston colonists, though he eventually returned to England. His son Peter was the first settler in Brookline.

The elder Aspinwall probably came over with Winthrop in 1630, and in 1637 was chosen deputy to the General Court. Soon, however, he became involved in the Antinomian controversy which tore the colony apart in that year. A next-door neighbor of the brilliant heretic Anne Hutchinson, he must have fallen very deeply under the spell of her eloquence, for he upheld her from the very first of her struggle against the Synod of the Massachusetts Bay Colony. In March her brother-in-law, John Wheelwright, had been arraigned and convicted by the Court on a charge of sedition, based on a Fast Day sermon in which he had "inveighed against all that walked in a covenant of works." Now Anne Hutchinson had antagonized all the ministers in the colony — except John Cotton — by intimating that they founded their gospel

on external observances rather than on a believing spirit. To support Wheelwright, therefore, was to sanction these dangerous teachings; but that was precisely what sixty Boston freemen did, submitting to the Court a petition denying that Wheelwright had said anything seditious. Aspinwall brazenly admitted himself to be the author of the document, and was banished.

Even before Anne Hutchinson went into exile the following spring, Aspinwall had settled in Rhode Island with William and Edward Hutchinson, William Coddington, and several others, to found a colony where they might have religious freedom. For a time Aspinwall acted as secretary to the new corporation; but in January 1639 he was charged with "defaults," and the following month he was under suspicion of sedition. Shortly after this he was listed among those who rebelled in town meeting and put William Hutchinson in Coddington's place as chief magistrate.

Within a year, however, his sentiments seem to have changed. When the church of Boston sent messengers to recall the exiles to obedience in 1640, Aspinwall went so far as to admit that the proceedings of the church had been "righteous and just." Perhaps Mrs. Hutchinson proved too radical in the end. At any rate, in March 1642 he made full acknowledgment of his error and was reconciled to the church of Boston. Once re-established, he acted as clerk and recorder for some time; but in 1651 he was again suspended from office, and finally went back to England.

The Library's new purchase, the *Premonition,* is a prophecy in general terms, based on the twenty-fourth chapter of Isaiah, and apparently aimed at England. It foretells the downfall of all earthly rulers, and exhorts the nations to accept the everlasting government of Christ. In a particular address to New England, Aspinwall urges his former brethren to ratify John Cotton's system of laws, and thus to edify the world. The whole work, though not impressive either for style or originality, is marked by a sincere idealism which shows how easily the author could have been attracted to Anne Hutchinson's doctrine.

The exact time when the forecast will be fulfilled Aspinwall cannot designate. "Onely this is evident," he adds, "that all these sad predictions shall receive their accomplishment, at or a little before the glorious raign of Christ Jesus, before his ancient people the Jews. Which . . . will not be above nineteen years yet to come." Events of 1674, however, did not bear this out.

There is a good deal of doubt about Aspinwall's other writings, some of which have been confused with those of his Lancashire namesakes (*see* More Books, April 1928). But from 1653 to 1657 he seems to have been publishing tracts on the side of the "Fifth Monarchy men," and it is not impossible to see traces of Anne Hutchinson's influence in his work, even then. One pamphlet, *The Legislative Power is Christ's Peculiar Prerogative,* may perhaps reflect her aversion to civil meddling in religious matters. Probably Aspinwall's best-known publication is an edition of John Cotton's *Abstract of Laws and Government* — the same laws which he urged upon the Massachusetts colony in the *Premonition.* The Library possesses a copy of the 1641 edition of this, which is extremely rare; and there was also a reprint, somewhat expanded, which appeared in 1655.

HONOR McCUSKER

Four Tracts by Luther

TWO years ago the Library acquired three first edition tracts by Martin Luther: *De Potestate Papae* and *De Captivitate Babylonica Ecclesiae* (described in MORE BOOKS for June 1935) and *Von der Winckelmesse und Pfaffen Weihe* (MORE BOOKS for May 1936). To these tracts the library has recently added four more — two Latin controversial ones which belong to the critical year 1520, and two sermons in German from the serener period of 1531–33.

In June 1520 Pope Leo X issued the bull *Exsurge, Domine* which banned Luther and commanded all his heretical books to be burned. The bull, however, did not everywhere inspire obedience or even respect. In Erfurt, for instance, the students threw it into the river. Luther himself published his answer, *Adversus Execrabilem Antichristi Bullam* [**G.389A.322], in both Latin and German in the same year. He used irony as well as invective, denouncing the bull as "illa maledica & maledicta Bulla." Setting his hope, like a true German, on the recently crowned Emperor Charles V, who could not even speak the German tongue, the reformer exclaimed: "Where are you, excellent Emperor Charles? Where are the Christian princes? Can you who have dedicated yourself to Christ in baptism endure this hellish voice of Antichrist? Where are you Bishops, Doctors, all of you, who profess Christ?" The Pope, too, he addressed directly, in much less flattering terms. There has now come to the Library a copy of this Latin tract, a quarto of ten leaves printed at Wittenberg. The copy contains numerous marginal notes.

The other tract of the same year is the *Confitendi Ratio* [**G.389A.324], a treatise on the confessional, printed at Augsburg. With characteristic emphasis, Luther considers confession an exercise in faith. It must be made freely, without coercion, and from a sincere heart. He questions the value of burdening the penitent with the confession of the lesser sins, and as for the secret sins, these are often unknowable — for "it is the way of pious souls to confess guilt which does not exist." This small quarto of eight leaves was dedicated to a Canon of Altenburg. In the address Luther refers to his old friend George Spalatin, who translated and published this tract in German before the final Latin version was printed.

The two German sermons belong to the time of the Augsburg Confession. Luther lived in retreat in the fortress of Koburg, occupying himself with a commentary on the Psalms and — by way of diversion — a translation of Aesop's fables. In October he returned to Wittenberg. But at Easter he had preached in the city of Koburg — and one of the Library's tracts, *Ein Sermon über das Evangelion Johannis am XX* [**G.389A.325], may very well be among these Koburg sermons. It has a distinct charm because of its simplicity. The pamphlet, a quarto of twelve leaves, was printed at Wittenberg.

The other sermon, *Summa des Christlichen Lebens* [*G.389A.323], also printed at Wittenberg, Luther preached on a special occasion. In July 1532 the Peace of Nürnberg was concluded. One must remember that, according to the principle of "Cuius regio eius religio," the religion of the prince determined that of his subjects. In the little principality of Anhalt the princes Johann, Joachim, and Georg were recent converts to the evangelical faith, and in November 1532 they invited Luther, together with Melanchthon and Kasper Crucinger, to visit them. It was then that Luther preached the present sermon. Speaking plainly, he exhorted the princes to rule not for honor or possessions, but to serve and please God. He also urged his hearers not to neglect, on Sundays and holidays, to go to church, for he who scorns to hear the word of God cannot be helped. "Let him stay the swine that he is," he declared in his wonted language, "until the day when God will slaughter him and prepare a roast for the devil in the eternal hellish fire . . ." With which he let his case rest.

M. M.

Medieval Manuscripts in America

IN 1929 Mr. Seymour de Ricci, the eminent bibliographer, undertook to edit *A Census of Medieval and Renaissance Manuscripts in the United States and Canada,* under the auspices of the American Council of Learned Societies. The first volume, which has just been received by the Library, consists of eleven hundred pages, and includes sixteen states, arranged alphabetically, from Alabama to Massachusetts. The work is based on information supplied by over four thousand libraries and private collectors, and represents, in the words of Mr. de Ricci, practically the first attempt towards listing the contents of private libraries in any country.

Most of the collections described, as the editor notes, have been assembled within the last thirty years. The great Henry E. Huntington Library, for instance, was brought together between 1909 and 1927, when it was bequeathed to the public with funds to purchase additions. The seven hundred manuscripts once owned by Henry Walters, now in the Walters Art Gallery in Baltimore, were left to that city only six years ago. A large number of Harvard treasures are of comparatively recent acquisition, and the Boston Public Library bought most of its medieval manuscripts at the sale of the Earl of Ashburnham's collection in 1901.

With New York reserved for later publication, Massachusetts claims by far the largest number of collectors in the present volume, listing forty-seven different collections. California comes next with thirty-seven; Illinois third, with twenty-nine. Alabama and Arkansas have one each. Some of these are private libraries containing only one or two entries; others run into many pages. Several of the choicest items in the Boston Medical Library, such as the *De proprietatibus rerum* of Bartholomaeus Anglicus, were on exhibition in the Treasure Room of this Library early in 1937. The Italian manuscripts collected by Mrs. John L. Gardner are, many of them, already familiar to visitors of Fenway Court. The Massachusetts Historical Society, though it is of course chiefly interested in New England, owns some rare volumes of earlier date, among them three fifteenth-century Books of Hours, and a Welsh manuscript of the fourteenth century which Mr. de Ricci commends to the attention of specialists. The Museum of Fine Arts also possesses a number of breviaries and other liturgical books, notable for the beauty of their miniatures. Harvard's collection is the most extensive of all, including several Greek manuscripts bought by Edward Everett at Constantinople in 1819. The library of the Harvard Law School, too, receives special praise. "Its collection of juridical manuscripts, especially English," writes the editor, "is of the highest importance and is certainly worthy of greater attention than it has hitherto received."

The Boston Public Library, even since the Ashburnham sale, has never been as rich in medieval manuscripts as it has been in other fields. It has, however, many works of great beauty, most of which have already been described in an article in this bulletin (More Books, March 1928). Perhaps the most impressive is a copy of St Augustine's *De Civitate Dei,* written in 1466, and embellished with fine illuminated borders. Another of unusual interest is a fifteenth-century manuscript of the Gospels in Armenian, with forty full-page illustrations in red, blue, and gold. Twelve miniatures from a Spanish Book of Hours, now separately framed, are painted with exquisite delicacy, probably by a Flemish artist of the early sixteenth century. The earliest manuscript in the Library is a small Franciscan breviary written about 1250, which was acquired in 1930 with the collection of Paul Sabatier (More Books, October 1931).

The famous collection of autographs bequeathed to the Library by the Honorable Mellen Chamberlain represents a much longer space of time than that covered by the present census. But Mr. de Ricci has selected as particularly significant thirty documents from the Renaissance group.

Music Since 1900

ONE of the results of the wide dissemination of music by radio has been an increasing number of books on music. The broadcasting of some compositions even before they are published or performed in the concert hall makes some up-to-date handbook most desirable. There are plenty of books on the classic composers, but there have been few about contemporary composers. And the lack of any central source such as the *Art Index* has made it very difficult to get not only correct dates for the births and deaths of musicians and the performances of their works, but adequate accounts of their methods of work.

For several years, Nicolas Slonimsky has labored to present in a concrete way the work of composers during the last four decades. The results are embodied in *Music since 1900: An Encyclopedic Survey* [**M.476.382]. There can be no denying that writers about the arts have been too prone to concentrate their attention on the past, and to glorify it in such a way as to emphasize the things which separate nations. Here for the first time a critic dares to disregard all arbitrary schemes of classification except that of time, and to point out how the growth of an art goes on in various countries simultaneously. To show how modern music has developed in all corners of the earth, he has ignored geographic and national boundaries and describes its evolution as a day by day occurrence.

Mr. Slonimsky, a distinguished composer, conductor, and critic, is well qualified for his task because of his familiarity with the subject and his wide acquaintance with leading composers of all countries. His fine understanding has enabled him to formulate briefly certain definitions of perplexing terms, which constitute the first section of the book. These terse explanations of absolute music, expressionism, futurism, jazz (including a complete chronology), neo-classicism, and technique, once given, do not need to be expanded under each work or composer.

The method of chronological sequence is not a modern one. One of the earliest examples of American musical scholarshp was Thayer's chronological index of Beethoven's works. (It was Thayer also who secured for this Library the treasured copy of Aron's *Lucidario,* Venice, 1545, which may be considered a prototype for Mr. Slonimsky's work in that it contains the opinions of different authorities and also a list of the principal musicians of that day.)

The chronological method lets us see each event in its own setting, as no other way possibly can. While a single event in the sequence may have no obvious relation to the one preceding or following it, the gradual building-up of a repertory of contemporary music is clearly portrayed by this method, and it is only thus that one can realize fully the inevitability of musical development. Quotations from current reviews are often introduced to show how the works were received at first performance. No less important, however, are Mr. Slonimsky's own telling characterizations of each composition. Here his powerful musical scholarship is put at the service of his readers, and as a master of the devastating or coruscating phrase he is able to accomplish more than another could do with reams of descriptive pages. The essential content of a composer's work is conveyed instantly. This allows the emphasis to be put on the music, which is not obscured by biographical irrelevancies.

To verify dates and methods of composition, the author has examined some 3000 orchestral scores, operas, and instrumental works. Many facts obtained by mail or by personal contact are now available for the first time. The establishing of exact dates is one of the most important features of this book. With the best intentions in the world, a composer has been known to publish the wrong date. Sometimes it is the printed score which is at fault. It is to the author's credit that, in the face of almost insuperable difficulties, his demoniacal passion for accuracy has imparted to the book an authen-

ticity lacking in otherwise reputable guides. The numerous references to facts communicated by the composer show that Mr. Slonimsky was more fortunate than poor Mattheson, when he attempted to get similar information from Handel. Certainly this book was not prepared like a similar work by Czerny, who is said to have compiled his chronological tables while he was giving pianoforte lessons.

Mr. Slonimsky's acquaintance with Russia has made him particularly able to act as an intermediary in placing Russian events properly in the calendar. For the first time the Russian, including the Soviet, procession is adequately interwoven with the movements in Western Europe and America.

Some 2682 composers and musicologists are listed with precise dates (year, month, and day). The enormity of the research involved is partly grasped when one sees a list of 386 corrections and 1380 additions to four standard English and German music dictionaries. Most of the corrections are corrections of years, not merely days — or conversions of Old Style time to New Style. In connection with the dates in Russia, the only way to show that a performance there did not precede one in the West is to convert the date to the Gregorian or Western calendar. This may result, of course, in making events in Russia appear to have occurred after the Russian Christmas when it actually took place before. Does any one prefer to think of Balakirev as being born 4 days, x hours and x minutes before the Russian Christmas — or 2 days, x hours and x minutes after New Year, London time? Further, has Mr. Slonimsky converted all the dates when he comes to commemorations in earlier centuries? Bach's birthday is celebrated on March 21. As this is Old Style, should the anniversary be changed to April 1? Except for a *virtuoso minutiarum,* expressions like "two months and five days after his fifty-sixth birthday" seem excessively precise; they get the date between the reader and the event.

Nevertheless, the question of dates is more significant than one might suspect, and we may well be grateful that it was thrashed out so competently. A writer on Russian music, who ought to have known better, has taken dates already converted and added eleven more days. To mention another example: the report on the amalgamation of the English Folk Song Society and the English Folk Dance Society, dated March 1932, gives two different dates for the same annual meeting. Thus there is every need for what appears an extreme attention to detail.

Among invaluable sources of information for Mr. Slonimsky were the clippings and programmes in the printed catalogue of the Allen A. Brown Collection of Music in the Boston Public Library. The date of the printing of the catalogue — 1910–16 — should have been included in the chronological list, as this is one of the most important printed catalogues of music.

Another part of the book consists of certain important documents which are ordinarily inaccessible. Among them are the Manifesto of the Society of Private Performances in Vienna; the papal ordinance on Gregorian chant; a chronology of eurhythmics; and letters from Schoenberg and George Bernard Shaw.

Not the least pleasure of the book is following the time table and checking one's own musical experiences. It must be remembered that the book contains the material for a history which it is hoped the author will lose no time in preparing. A few more entries in the index would add to the convenience of its use. As it is, we must look up all the pages under Stravinsky, for example, to locate a particular work.

American and foreign composers who have visited Boston or whose works have been played in the city; and conductors, pianists, and violinists who have performed here, supply many entries in the volume. Symphony Hall itself was built in 1900, the year in which the book takes its point of departure. And on many pages may be found, in connection with Boston, the names of such men as d'Indy, Paderewski, Stravinsky, Respighi, Schoenberg, and so on; with those of Converse, Loeffler, Hill, Copland, Sessions, Harris, and others.

RICHARD APPEL

Ten Books

Frank B. Kellogg. By David Bryn-Jones. Putnam. 1937. 308 pp. [4227.47.]

Mr. Kellogg's name probably will be remembered best as the author of the pact to outlaw war — the most idealistic, as, alas, also the most quixotic, pledge by the agreement of nations ever witnessed in history. But before rising to eminence in the international field, Mr. Kellogg had a distinguished career in domestic affairs. In 1908 President Theodore Roosevelt selected him, then a lawyer in Saint Paul, to fight the government's legal battles against the Union Pacific Railroad and the Standard Oil Company. There was feverish excitement when the first victory under the Sherman Anti-Trust Act was won. In politics Mr. Kellogg tried to avert the breach between Roosevelt and Taft; but when this proved impossible, he supported the former. As Senator from Minnesota he favored preparedness, and in the dispute over ratification of the Treaty of Versailles he ranked with the "mild reservationists." A year after his defeat for re-election to the Senate, Mr. Kellogg was appointed Ambassador to London by President Coolidge, and in March 1925, Secretary of State. The most significant chapters in this chronicle are, of course, those which trace the successive steps that led to the signing of the treaty for the renunciation of war, in August 1928. "What was needed, in my opinion," Mr. Kellogg explained, "was a solemn declaration . . . which could be a rallying point for world sentiment, a foundation on which to build world peace." That same year he received the Nobel Prize for Peace, and from 1930 till his retirement in 1935 he served as Judge of the Permanent Court of International Justice.

Japan over Asia. By William Henry Chamberlin. Little, Brown. 1937. 395 pp. [3019.495.]

Mr. Chamberlin, author of two important volumes on Soviet Russia, has published this book on Japan, as a result of his experiences as Far Eastern correspondent for the *Christian Science Monitor* in Tokyo during the last two years. He has had an excellent opportunity to feel the temper of both the officials and the people. In this work he first discusses the motives for Japan's expansionist policy, notably the pressure of over-population and the Pan-Asiatic ideal; then he analyzes Japanese military and commercial penetration into Manchukuo, North China, and the South Sea countries, including the Philippines. One of the objectives of the Japanese invasion of North China, according to Mr. Chamberlin, is to drive a wedge between China and Russia. Japan wishes to have a government at Nanking which will be subservient to her interests, and also a single administration for the foreign and Chinese parts of Shanghai. Discerning chapters explain the opposition between the Army and Navy on one side and the industrialists on the other. The military party holds moderately socialistic views, whereas the industrialists are conservative. Yet Japan is only semi-Fascist, as she has no mass support for any supposed leader.

Plot and Counterplot in Central Europe. By M. W. Fodor. Houghton Mifflin. 1937. 317 pp. [6308.288.]

The author, who for eighteen years has been a foreign correspondent of the *Manchester Guardian,* furnishes sound inside information as well as the observations of an eye-witness. He surveys each country of Central Europe and the Balkans separately, describing its particular developments. Outstanding among these are the demand of the peasants for agrarian reform; the decay of feudalism in Austria, Czechoslovakia, and Hungary; the birth of Hungarian Fascism three years before Mussolini's march on Rome; the rise of National Socialism in Austria, and its close identification with Pan-Germanism. Similarly, to mention a few more, the author describes the admirable public health work which the Socialist government accomplished in Vienna; the racial problems of Yugoslavia; the murderous machinations of the Macedonian Revolutionary Organ-

ization; and the Albanian revolution of 1924 which, financed largely by Albanians of Boston, brought into short-lived power Fan Noli, a graduate of Harvard. However, it is impossible to indicate here the amount of material handled with expert skill, or the many sharp character sketches of statesmen and insurgents contained in the volume. A few of the latter are particularly striking, such as the portraits of the late President Masaryk and his successor Benes; the dissipated yet efficient Mustapha Kemal, the "Ataturk"; and Mussolini's protégé, the diminutive Austrian chancellor Dollfuss, whom the Nazis murdered in July 1934. This is no book of mere gossip, yet it is absorbingly interesting.

Christopher Marlowe. By John Bakeless. Morrow. 1937. 404 pp. [PR 2673.B3.]

Christopher Marlowe is beyond question one of the most extravagant figures in English literature, and well worth the long research Mr. Bakeless has bestowed upon him. The present biography, noteworthy both for its material and its technique, embodies a number of original discoveries in English archives, among them the Buttery Book of Corpus Christi College, which gives a week-by-week record of Marlowe's expenditures during his six years at Cambridge, and the document providing for his scholarship at the University. Mr. Bakeless has also traced several of the actual volumes which Marlowe used as sources for his plays. When the biographer speaks with authority, therefore, he does so on the basis of authentic data. It is only occasionally that he even hazards a theory, as he does in his discussion of the possible motives for Marlowe's murder — the point in regard to which Professor Hotson made his brilliant discovery a few years ago. So much for the author's material. He adds to his obviously thorough scholarship historical imagination, humor, and an easy, unaffected style which recreates the spirit of Christopher Marlowe as a purely academic treatise could never do. This gift for enlivening a factual background is particularly evident in the treatment of Marlowe's university days, and in the chapters on the playwright's brief London career.

Doctors on Horseback. By James Thomas Flexner. Viking. 1937. 370 pp. [3738.178.]

These six narratives of pioneer work in American medicine describe with much charm the struggle against primitive conditions and lack of experimental knowledge. John Morgan, the English aristocrat, sacrificed himself as chief physician to the Revolutionary army, trying desperately to remedy the shockingly unsanitary equipment — only to be maligned and ousted from his post by the hostility of Dr. William Shippen. Dr. Benjamin Rush, probably the most generally known of the pioneers, met the yellow fever epidemic in Philadelphia with unprecedented purging and bleeding. The story of Ephraim McDowell, who performed the hazardous operation that saved the life of a Kentucky mountain woman swollen with a tumor, is perhaps the most moving of all. "Every operation for appendicitis or gall-stones," the author reflects, "is a lineal descendant of one daring experiment in the wilderness of Kentucky." The fame of Daniel Drake rests on his agitation for scientific medical education in the West, resulting in the establishment of the Medical College of Ohio, opened in 1827. Dr. William Beaumont, who successfully cut open the stomach of a traveller accidentally shot in his presence, in the opinion of the author made the most important contribution to the understanding of digestion before Pavlov. Finally Mr. Flexner gives an objective yet dramatic account of the epoch-making discovery of ether anaesthesia and the controversy raging about the priority claims of four doctors, all of whom died in madness or despair.

Socialized Medicine in the Soviet Union. By Henry E. Sigerist. Norton. 1937. 378 pp. [5769A.242.]

For five years Dr. Sigerist, the well-known medical historian now at Johns Hopkins University, has studied the workings of medical administration in the Soviet Union. "I have come to the conclusion," he asserts, "that what is being done in the Soviet Union to-day is the beginning of a new period in the history of medicine. All that has been

achieved so far in five thousand years of medical history represents but a first epoch: the period of curative medicine. Now a new era, the period of preventative medicine, has begun in the Soviet Union." In his account he explains how the distribution of medical facilities, so inadequate in capitalist countries, is a natural function in a socialist society. The ethical code, the author believes, is unnecessary where non-profit-seeking motives prevail, and the relations of physician and patient become "purely human." The social security system in the Soviets is a guarantee to every worker that he can have medical care, especially as the cessation of unemployment has allowed the security funds to be used for health work. The various institutions lay great stress on tracing the sources of diseases; in the medical schools cases are discussed from their social and economic as well as medical aspects. Dr. Sigerist describes, with understanding and enthusiasm, the organized health inspection in the cities, especially in factories; the kitchen factories and improved food production; diagnostic, preventative, and curative work done by the dispensaries; and particularly the excellent care of mother and child.

When Labor Organizes. By Robert R. R. Brooks. Yale. 1937. 361 pp. [9331.8873a88.]

Written with evident sympathy for labor, this study touches upon every aspect of the labor movement. "The key to the understanding of unionism," the author emphasizes, "lies in recognizing that its evolution has been determined chiefly by workers' efforts to adjust their unions to the changes in the industrial and social world." The most necessary factor in this adjustment is the shift from the craft to the industrial union — a process which has been going on since the end of the past century, but which has only recently come to a climax in the conflict between the American Federation of Labor and the Committee for Industrial Organization. The latter was founded in November 1935, yet it is already well entrenched in the steel industry, as its contracts with no less than 260 steel companies show. Professor Brooks also describes, with many concrete examples, the forces with which industrial democracy has to contend, such as anti-unionism in its many forms, the various techniques of strike-breaking, labor espionage, and the kind of welfare work which its beneficiaries have dubbed "hell fare." Finally he discusses the growing reliance of labor leaders on the government for the maintenance of social security, and the possibilities of labor as a political force.

The Importance of Living. By Lin Yutang. Reynal & Hitchcock. 1937. 459 pp. [3018.390.]

Efficiency, punctuality, and the desire for success, says Dr. Lin, are the three great American vices. Four thousand years of efficiency would ruin any nation. What the world in general, and America in particular, needs is a wise and merry philosophy — the Chinese art of living. A good many readers, after finishing the author's discourse, will agree with him. Dr. Lin has made no attempt to produce anything like the varied recipes for happiness which have been glutting the market lately. He merely extols — sometimes with his tongue in his cheek — the importance of loafing and lying in bed, the necessity of physical comfort for good conversation, the exquisite pleasures of well-made tea and well-cooked food. More earnestly, he writes of the beauty of the natural world, with the same delicate appreciation of detail which characterizes Chinese art. In manners, too, China has much to teach the West. Where else does a man look forward with such anticipation to an honored old age, or enjoy such a deep sense of the unity and continuity of family? . . . This would be a very charming book, if it were not so sad to contemplate the present terrible plight of China, in spite of her wisdom and philosophy — or perhaps because of them — in this unwise and unphilosophical world.

Many Rivers. By Lewis R. Freeman. Dodd, Mead. 1937. 368 pp. [6274.82.]

Mr. Freeman has had a predilection for rivers ever since the old scout of

the Klondike, "Swiftwater Bill," said to him when he was a youth just out of college, "Kid, remember that rivers is your friend." Since then he has sailed, paddled, or swum most of the chief rivers of the world, which took him to the strange places that he tells about with contagious gusto. Hunting on the Colorado delta or watching the secret forbidden "nuptial hula" dance in the groves of Tahiti; mingling with the head-hunting natives of Papua and escaping in a canoe from their dangerous pursuit; attending a polo game where throwing the opponent into a torrent is part of the sport; discovering the etiquette of polyandry in Himalayan Ladakh; running through the perilous rapids of the Canyon of the Ignazu to the Gran Salto in South America; dining as the guest of German archeologists in the excavated Feast Hall of Belshazzar, and voyaging on a goat-skin raft from the source of the Tigris to the Persian Gulf — in all these situations and many more the author has kept a joyful zest for life, an observing eye, and a sense of humor.

The Theater in a Changing Europe. Edited by Thomas H. Dickinson. Holt. 1937. 492 pp. [6257.833.]

FIFTEEN critics, each representing his own country, have collaborated with Mr. Dickinson in presenting the trends of the modern theater in continental Europe. The key-note of all these informative essays is the attempt to show the theater in its relation to new social scenes and national aspirations. In his introductory article, the editor points out that, comparatively, Germany has the largest number of publicly supported theaters in Europe. Julius Bab, in his essay on the theaters in the German-speaking countries, describes in some detail the development of the *Volksbühne,* as well as the private experimental enterprises of Max Reinhardt and Erwin Piscator. He interprets the passage of German drama from the naturalism of Hauptmann, through the morbidity of Wedekind, the expressionism of Hasenclever, and the superficial ingenuity of Georg Kaiser to the profounder realism of Ernst Barlach. In writing of the post-war Russian theater, Joseph Gregor admits that the more than five hundred theaters and twenty thousand employed actors are in bitter need of a new literature — one which should be more than political propaganda. Edmond Sée presents the post-war reaction of French drama from patriotism to a Freudian uncertainty. In characterizing the Italian drama, dominated as it was by Pirandello, Silvio D'Amico stresses a "tragic sense of bewilderment." The picture which Enrique Diez-Canedo draws of the Spanish theater impresses one with the variety of plays produced and the speed with which the dramatists work — a specifically Spanish heritage. The peculiar problems of the Polish theater, after its function of inspiring patriotism was rendered unnecessary; the fertility of drama in Hungary; and finally the conditions of the Czechoslovak, Roumanian, Swedish, and Danish theaters, complete this excellent survey.

Library Notes

Boston Musical Clubs

IN writing the history of John Sullivan Dwight's career as a musical critic, it was necessary to pass over several groups which have played a considerable part in Boston's musical life, but with which Dwight's own correspondence was not directly concerned. A number of others, which had their beginnings during Dwight's life, reached their full development only some years later, and hence had deliberately to be excluded. No slight is intended, therefore, if certain organizations seem to have been ignored.

Attention has already been called to the work of the Handel and Haydn Society, whose annual performance of the *Messiah* is by now one of Boston's Christmas traditions. A similar organization is the Cecilia Society, founded in 1874 as a choral auxiliary to the Harvard Musical Association. The first conductor was B. J. Lang, who continued leading the Society when it became independent two years later. Since 1890, the group has given public concerts, and has frequently coöperated with the Boston Symphony Orchestra in such works as Beethoven's Ninth Symphony and *Missa Solemnis* and Berlioz's *Damnation of Faust*.

Two choruses for male voices were the Apollo and Boylston Clubs, the former also under the direction of B. J. Lang, the latter at first under J. B. Sharland, later, under George L. Osgood. The Boylston Club afterwards became a mixed chorus, the Boston Singers' Society. Instrumental groups have been more limited. The Kneisel Quartet, assembled here in 1886 by Franz Kneisel, concertmaster of the Boston Symphony, won itself a national reputation. At the present time the Boston Flute Players' Club gives monthly programs for wind and strings, and the People's Symphony Orchestra plays for audiences which cannot attend the Boston Symphony.

The development of the Boston Symphony itself after 1893 also lies beyond the scope of John S. Dwight's activities. **H. McC.**

A Biblical Itinerary

THE *Itinerarium Sacrae Scripturae* [**G.375.102] or "Guide-book through the Sacred Scriptures" by Heinrich Bünting, a sixteenth-century German preacher, was in its time exceedingly popular. This compilation of knowledge, written in German and drawn from different ancient and medieval writers, went through numerous editions and was translated into Latin, Danish, Swedish, Dutch and English. The recently acquired folio volume, its first part printed at Wittenberg and its second at Magdeburg in 1588, represents at least the fourth edition of the work, which probably first appeared in 1581, the date of the preface by Martin Chemnitz.

The first part of the book describes the travels of the patriarchs, kings, and prophets, and the countries, cities, mountains, and waters mentioned in the Old Testament; the second traces the journeys of Christ and the Apostles. A brief treatise follows, explaining the coins, weights, and measures used in the Bible.

The most curious feature of the volume is the series of twelve maps. The first represents the continents Europe, Asia, and Africa in the shape of a three-leaved clover, with a picture of Jerusalem in the center. The naive geographer had a local-patriotic motive in choosing this device, for the clover-leaf was the heraldic emblem of his native city Hannover. A small portion of a continent marked "AMEAICA Die Newe Welt" appears in the left-hand corner of the sea that surrounds the clover-leaf. The name is correctly spelled in the corner of the following map, which represents the continents in fairly acceptable shape. "In regard to the fourth part of the world, namely America," the author explains, "which has lately been discovered and is therefore called the New World, there is no need to write more fully here, for it is not mentioned in Sacred Scriptures." By way of apology he adds: "I must, however, show it so that the whole earth may be accurately depicted on a

round globe, for the earth with the seas constitutes such a globe." The quaintest map of all is one of Europe in the figure of a queen who, with Italy for an arm, holds Sicily in her hand, and wears Spain as a crown. Another shows Asia in the shape of Pegasus.

Heinrich Bünting was born in 1545. He studied at Wittenberg, and became a preacher, but, after six years of service, was dismissed on account of his doctrines. He died in 1600. Martin Chemnitz or Kemnitz, the prefacer, was a distinguished theologian. Born in 1522 at Braunschweig, he studied mathematics and astrology before concentrating on theology. He taught at the university of Königsberg, and from 1554 on filled a high ecclesiastical office in the Lutheran church of Braunschweig. He died in 1586.

Prehistoric Rock Pictures in North-West Africa

THE prehistoric rock pictures found in the region of Santander in Spain and in certain parts of the Department of Dordogne in France are world-famous. The general public, however, knows little of similar works of primitive men which were discovered, just before the War, in North-West Africa. The large folio volume entitled *Hádschra Máktuba* [*4071.04–107], in which Leo Frobenius, the leader of a German expedition, gives an account of his findings, is of great interest. It contains also a comparative study by Hugo Obermaier, an authority on prehistoric art, and 160 excellent plates reproducing photographs made by Frobenius as well as drawings by assisting artists.

Ever since the middle of the past century, scholars have searched for the relics of primitive art on the rocks of northern Africa, and the material which Frobenius has collected represents a culminating stage. The rock-pictures which the exploring party found at Taghit and in the Sousfana and Dermel valleys give evidence of three distinct periods. The earliest, which originated in the stone age, are naturalistic drawings of animals, conspicuous among them the now almost extinct buffalo; those of the middle period are representations of ornaments and symbols; and finally those of the third, already historic, Lybian-Berber period appear to be pictures of domestic animals. It is curious that naturalism declined in the course of centuries.

The age of the drawings has to be determined largely by the presence of patina — the rust of ages — as the technique alone could not afford a clue. The prehistoric artists went to work by beating dotted lines, then turning these into grooves; in the later periods men contented themselves with the dotted lines alone.

Paintings from the Louvre

A WORK which should prove especially helpful to students of painting is *La Peinture au Musée du Louvre* [*4063.02–105], published in 1920, which the Library has recently added to its collection of books on the fine arts. It contains over seven hundred reproductions from the Louvre galleries. The first volume covers the French school from its beginnings in the fourteenth century. Though visitors to the Louvre seldom realize it, painters of the late nineteenth century are very fully represented, especially Degas and Monet; Cézanne is somewhat less so. Of the second volume, which is devoted to painters outside France, the largest school, numbering over two hundred items, is the Italian. The German group is by far the smallest, with only thirty-two; and none of these is later than the seventeenth century. The English collection, on the other hand, really begins with Reynolds and Gainsborough. Russia is not represented.

A short account of each picture is given, with details of its description and history, and some discussion of its artistic value; and the various schools are introduced by concise historical prefaces, written by experts at the Louvre.

Daumier and the World Today

THREE volumes of reproductions from Daumier's lithographs have just been acquired by the Library. Published in 1925 in Leipzig, under the general title *Daumier und Wir* [*8157.06–441], these reproductions are selected from

the enormous body of Daumier's work for their lasting significance, apart from the artist's own views or the historical events which called them forth.

The first volume of the set, which as originally planned covers nine topics, is about the theater. In his preface to this group, the editor calls attention to Daumier's absorbing interest in the distinction between sham and reality. Nowhere, certainly, is that distinction clearer than in these cartoons, which ridicule without mercy all the tawdry grandeur and silly sentimentality of the second-rate stage, as well as the pretensions of amateur critics.

Another book deals with politics. These drawings, too, have universal application, for political intrigue has changed little in the sixty years since Daumier's time. The artist's mockery of fraud, international bargaining, and "societies for world peace" still finds its mark. Equally pointed are the war cartoons in the third volume. Daumier's satire is never understated; but his attack on militarism shows an especially savage earnestness.

Gothic Painting in France

AN admirable survey of French painting in the fourteenth and fifteenth centuries by the French scholar P. A. Lemoisne has been published in English, in a folio volume illustrated with eighty-eight beautiful plates [*4108.02–108].

In the seventeenth and still more in the eighteenth century, the painting of the medieval and Renaissance period in France was largely ignored; it was only a generation or two ago that critics approached it seriously, and these were confronted with difficulties, since many works had been destroyed. However, the miniatures in the breviaries, as well as tapestries and stained glass designs, have been valuable aids in identifying the styles of mural and easel painters.

In the middle of the fourteenth century the great art centers of France were Paris and Avignon — the latter the residence of the Popes during the Schism. The most brilliant flourishing of the arts accompanied the reign of Charles VI, when the great nobles, notably the Duc de Berry, actively encouraged the painters. Three miniatures from the latter's famous Book of Hours, painted by Pol de Limbourg, display the medieval artist's versatility: "The Coronation of the Virgin," with its graceful pattern of angels' wings; "The Duc de Berry at Table," a gay and animated court scene; and "Sowers in Front of the Louvre," an October landscape whose broad horizontal lines are full of serenity. A large painting almost exactly contemporary is the dramatic "Martyrdom of St. Denis" by Jean Maelweel, finished after his death by Henri Bellechose.

By the middle of the next century Bourges and Tours became important centers of art. Especially noteworthy was the famous painter and illuminator Jean Fouquet, a native of Tours. The oldest portrait known by him is that of Charles VII, a simple study, but striking in its fidelity to detail. A portrait of St. Stephen with Fouquet's patron, Étienne Chevalier, shows a head of unusual beauty. Fouquet later came to excel even more in the painting of crowds, as in his miniature of St. Apollina's martyrdom, in Chevalier's Book of Hours. His "Virgin and Child," in the Antwerp Museum, done in a style which seems at once archaic and modern, brings out the whiteness of the Virgin's face and ermine mantle in bold relief against a background of angels in blue and red.

Quite as individual as Fouquet's work is a "Pietà" from Villeneuve-lès-Avignon now in the Louvre, painted by an unknown artist, but admirable in its mystic realism. From the latter part of the century, too, the book reproduces many masterpieces, including a charming "Nativity" by the anonymous Maître de Moulins. M. M.

Artists of the Sixteenth Century

THREE new volumes of unusually beautiful black-and-white plates, published in London last year, reproduce selections from the painting of the sixteenth century in Italy, Germany, and the Netherlands.

The Italian group [*4103.06–101] probably contains the greatest number of familiar masterpieces; but with the

exception of the "Mona Lisa" and one or two others, the editor of the volume has clearly tried to choose pictures which are not too well known. Raphael, for instance, is represented not by the Sistine Madonna, but by other works less thoroughly publicized, among them the spirited "Triumph of Galatea" from the Villa Farnesina, and the fine "Portrait of a Cardinal" now in the Prado. Titian's "La Bella" has appeared before, but "Bacchus and Ariadne" is not so often reproduced. Tintoretto's "Procession to Calvary" shows some magnificent contrasts of light and shade, and a pattern of movement which seems to hurry its crowd of figures forward. Perhaps the most striking plate is Parmigianino's "Portrait of a Girl." Most Italian portraits paint the subject formally posed for a sitting, but this one has caught the girl in a moment of suddenly-arrested motion, and her graceful hands and reflective face are full of expression. More rugged, but as arresting in its way, is Vasari's portrait of Lorenzo the Magnificent.

The German volume [*4107.04–101] represents a brief period, barely half a century. The decline of German painting sets in with the death of Albrecht Dürer in 1528. The northern style, as can readily be seen from this group, is sharply differentiated from the Italian school. The sensuous smoothness of the southern manner is replaced by an almost abstract interest in form and detail, closely allied to the art of wood engraving, in which many of these painters, particularly Dürer and Lucas Cranach, were acknowledged masters. Dürer's own meticulousness is illustrated equally by the landscape detail from his "Lamentation over the Dead Christ," the portrait of his father, and "The Flight of Lot," particularly reminiscent of a woodcut. Similar technique appears in "St. Benedict," by the anonymous Master of Messkirch. Matthias Gruenewald, on the other hand, achieves his strange mystical effects by masses of light and shadow, without the precision of outline characteristic of many of his contemporaries; yet his backgrounds have a realism quite unlike the soft Italian style. The last plates are of the period of Hans Holbein the Younger, whose influence was potent far beyond his native city of Augsburg. He combined in his work both Italian and German elements, and added one distinctive trait unique in German painting, according to the editor — "his cold objective analysis of a face," familiar to admirers of his drawings. This is already apparent in 1528 in his painting of his wife and children, and is intensified later in such portraits as that of the merchant George Gisze.

Most varied of the three collections is the volume on the Netherlands [*4106.01–105], which includes the fifteenth century as well as the sixteenth. The work of Jan and Hubert van Eyck, as early as 1420, shows that abundance of observation and delight in common life which are the chief merits of Pieter Breughel's landscapes and peasant scenes in the 1560's. The Dutch feeling for nature is evident in the handling of the tiniest plant, and gardens bloom even in such formal religious paintings as the "Annunciation" of Petrus Christus, or Hans Memling's "St. Veronica." Gerard David's "Virgin and Child" is a simple, homely treatment of a familiar theme, with the Virgin dipping soup from a stout wooden bowl, and a typical Dutch house and flower plot outside the window. Among the portraits, "The Banker and his Wife," by Quentin Massys, is a fine example of Massys' ability to bring out character; for this skilled merchant and the anxious, almost childlike little woman beside him have a very individual charm. The grotesque accent of some Dutch portraiture is most marked in the weird creations of Hieronymus Bosch, especially "The Ship of Fools" and "The Temptation of Saint Anthony." The later pictures look forward to the well-known interior scenes of the next century.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Agriculture. Forestry
Amusements. Sports
Associations
Bibliography. Libraries
Biography
Business
Children's Books
Domestic Science
Drama. Stage
Economics
Education
Essays. Literature
Fiction
Fine Arts
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Sociology
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A sympathetic, understanding story-biography of the poet's school life, written with distinction and charm.

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Different aspects of American pioneer life in the early nineteenth century are here shown in the careers of a family of young people each going forth to a new sphere from their home in rural New York.

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Tells how an orphan girl and her pet goat bring fortune to their mistress in Sweden.

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An element of mystery as to the rightful owner of a beautiful Irish setter gives point to this story of an animal-loving girl.

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This sequel to *Diana's Feathers* [Z.F.64d 1] continues the school experiences of a lively American girl.

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A well-illustrated account of social manners and history, written in an easy and pleasant style.

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Nomadic life in the Sahara desert and in the city of Fez, seen through the shrewd and humorous eyes of a mouse-colored donkey.

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About two pioneer children journeying from Chicago to Milwaukee in 1835.

Holland, Rupert Sargent. Plays of the American colonies. Harper. 1937. Z.40d 108.1
Ten short plays centering about the period 1636–1776.

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The simple experiences of a circle of children living in the Middle West some sixty years ago.

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Migration by wagon from Connecticut to the Western Reserve is made very real through the daily experiences of a single family described in life-like detail.

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The authentic history of ancient Egypt simply written for elementary school use.

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A tale of mystery and intrigue connected with the building of the great pyramid of Khufu.

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The sequel to an earlier story of a brave dog, half wolf, half husky.

Slocum, Rosalie. Breakfast with the clowns. Viking. 1937. Z.F.61s 1
A picture-story book written out of childhood memories of the delights of a circus.

Stackpole, Edouard A. Privateer ahoy! Morrow. 1937. Z.F.20s 4
The scene is laid off the coasts of New York and New England in the War of 1812.

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By selling kittens, caring for twins and doing odd jobs Polly planned to help a friend get an education.

Summers, Richard A. The devil's highway. Nelson. 1937. Z.F.107s 1
The events in this story of a noble Jesuit missionary and a brave young Spanish soldier are drawn from the Padre's records written three hundred years ago.

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The Bulletin of the Boston Public Library

FEBRUARY, 1938

Greek and Latin Classics

(Continued from the June 1937 issue)

THE Library has been fortunate to acquire during the year 1937 a number of fifteenth-century books, many of them first or other early editions of Greek and Latin classics. In the June issue of More Books six such items were described: works by Hesiod, Herodotus, Aristotle, Plotinus, Diogenes Laertius, and various Neo-Platonic philosophers. The present notes are on six further items. They include descriptions of the first and only fifteenth-century edition of Thucydides's *Peloponnesian War,* a Rome edition of Aristotle's *Politics,* a Parma edition of Pliny's *Natural History,* Quintilian's *Declamations,* a group of military tracts by Frontinus, Vegetius, and others, and finally a Venice edition of the *Attic Nights* by Gellius. There are many more volumes among the new acquisitions: the 1498 Aldine edition of Aristophanes's *Comedies,* a Venice edition of the plays of Plautus, three or four works by Cicero, a Vicenza edition of the poems of Catullus and Tibullus, the *Sylvae* of Statius, the *Tragedies* and the *Philosophical Works* of Seneca the Younger, and a Lyons edition of the *Consolation of Philosophy* by Boethius. In addition, there are nearly a dozen Greek and Latin grammars and text-books — among them the Aldine Greek grammar of 1497 — composed by Italian humanists.

The Library's collection of incunabula has been enormously strengthened by these additions, in a field where it was especially weak. Indeed, in the original collection the classics numbered hardly more than eight or ten volumes. These were some very indifferent editions of Horace, Virgil, Caesar, Livy, and a few writers of the Silver Age. By far the larger part consisted of theological works: the books of the Church Fathers, but especially of late medieval preachers. Science and secular literature were represented also in an extremely meager way. A desire for comprehensiveness — the aim of including in the collection all the various fields of medieval book-lore — has been, therefore, the guiding principle in making acquisitions in recent years. At the same time, an increased variety in the presses at which the volumes were printed has also been considered. In short, an attempt has been made to combine — whenever possible — interest of subject matter with interest of typography.

Many more early editions of the classics should be acquired before the collection, even in a modest way, may be regarded as rounded out. To suggest

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only a few: the Library surely ought to have Aesop's *Fables,* Lucretius's *De Rerum Natura,* Ovid's *Poems,* Quintilian's *Institutions,* the *Letters* of Pliny the Younger, and the important works of Sallust, Suetonius, Terence, and Theocritus. The Florentine 1488 edition of Homer — the only fifteenth-century edition of the Greek original — would be the crowning glory of the group.

First editions of these works are, of course, costly. But they are the work of such distinguished printers as Sweynheim and Pannartz, Johannes Spira, Nicholas Jenson, Aldus Manutius, and others. And in typographical distinction, one may admit here, the recent acquisitions are lacking. With the exception of a few, they were purchased at very low prices. It would be desirable, therefore, to acquire some really outstanding items. In other fields — in Americana, English literature, Spanish literature, mathematics, and so on — the rare book collections of the Library contain works such as any institution might be proud to possess. Perhaps it will be possible to bring the collection of early printed books also to the level of the other great collections.

Thucydides: De Bello Peloponnesiaco

Treviso, Joannes Rubeus, c. 1483

Printed with roman types, in folio form, 47 lines to a page. It has 136 leaves, the first and last blank; the size of a leaf is 298 × 193 mm., while the text measures 190 × 125 mm. It has an *ex libris* of the library of Prince Borghese.

*Hain *15,511.*

THIS is the only fifteenth-century edition of Thucydides's *History.* The Latin translation was made by Laurentius Valla, the great Italian humanist, about 1450; it was dedicated to Pope Nicholas V, who made Valla an apostolic secretary. The Greek original of the work was published, in the Aldine series of classics, only in 1502.

The Peloponnesian War began in April 431 B. C., with the attempt of a Theban army to seize Plataea, Athens' ally; and it ended in April 404, with the capitulation of Athens. Thus it lasted twenty-seven years. Thucydides, writing after its close, regarded it as a single war. Most contemporaries, however, divided the events into three sections: the first war ended with the treaty of 421; then followed a period of peace which included, as an independent incident, the expedition against Sicily; and finally there was a later war which broke out in 412 and lasted for eight years. Yet Thucydides was justified in considering the whole era as a single war. "If anyone has regard for facts," he wrote, "he will see that the term 'peace' can hardly be applied to a state of things in which neither party gave back or received all the places stipulated; moreover, there were violations of the treaty on both sides." Thucydides's narrative, written in chronological order, follows the events only up to 411. At that point, in the middle of a sentence, it abruptly breaks off. The assumption is that the historian suddenly died, by violence. This probably happened in 399.

The year of Thucydides's birth is altogether uncertain. It may have been 460, in which case he was barely thirty years old at the outbreak of hostilities. At any rate, he lived at the time of the events which he described; more than that, for a while he held an important public office. He commanded the Athenian

fleet at the time when the Spartan leader Brasidas took Amphipolis, an Athenian colony on the river Strymon, a loss which Thucydides could not prevent. At the instigation of Cleon, the angry Athenians exiled the future historian, who withdrew to his property in Thrace. In the following years he visited the enemy countries, which may not have been a very patriotic thing to do, but which provided him with an opportunity to see the war from both points of view. Although a refugee, he did not become vengeful against Athens; indeed, he rose to a level of impartiality seldom paralleled among historians.

It was the history of the war between the Peloponnesians and the Athenians, and not a history of the period, which Thucydides undertook to write. It would be vain, therefore, to search in his work for a picture of the economic, intellectual, or artistic life of the age. Only here and there, and very incidentally, may one find traces of these. Instead, he tells of the events of the war, with the most scrupulous examination of the facts. His history — he asserts with pride — is based upon his own knowledge or upon the verified statements of others. There are no digressions such as Herodotus loved to indulge in; the narrative moves forward with austere precision, leaving out everything that is "irrelevant." Thucydides was convinced that the Peloponnesian War was "the greatest movement yet known in history, not only of the Hellenes but of a large part of the barbarian world, of all mankind." And he thought this was a sufficiently large topic in itself. Future generations, he hoped, might learn from its lessons. "The work," he declared, "is meant to be a possession forever, not the rhetorical triumph of an hour." Unfortunately, few people nowadays can find interest in the innumerable skirmishes of the war; yet no modern reader can fail to be impressed by the veracity of the author, the artistry of his style, and the intensity of his feeling. It is due to these qualities that Thucydides occupies such a high position among the writers of the world.

The main cause of the war was Sparta's jealousy of the power of Athens. In the fifty years that had elapsed since the repulse of the Persian invasions, Athens had really transformed the Delian League into a mighty empire, in which many of the other states lost their independence. There was, however, another more immediate cause of the war: namely, the economic boycott which Athens applied against the small state of Megara. As far back as 445 the Megarians had revolted against Athens, killing the whole Athenian garrison. As punishment, and in order to compel them to rejoin Athens, the Megarians were excluded from the Athenian market, which almost ruined them. In 431 Athens renewed the decree, whereupon the Megarians turned to Sparta for redress. Even Thucydides, otherwise insensitive to economic forces, relates that "in the negotiations which preceded the declaration of the war, the Peloponnesians, after making other demands, insisted above all and in the plainest terms that if the Athenians wanted to avert war they must rescind the decree against the Megarians"; however, "the Athenians would not listen to them, alleging in their reply that the Megarians had plowed the sacred ground of Eleusis, and that they had harbored some runaway slaves." Pericles himself urged the Athenians to stand firm. Referring to the decree against the Megarians, he warned his countrymen: "Do not imagine that we shall be fighting for a small matter if we refuse to annul this measure, of which

they make so much, telling us that its revocation would stop the war. This small matter involves the trial and confirmation of your whole purpose. If you give way about a trifle, they will think you are afraid and make harder conditions." Yet by this "trifle" Megara was reduced to starvation; and the Peloponnesian states felt that the same fate might threaten them too, for the superior naval forces of Athens were able to enforce a monopoly of the sea trade anywhere. Corinth, like Sparta, was jealous of Athens, especially since Corcyra, her bitterest enemy, had concluded an alliance with Athens. The moment seemed favorable for the Peloponnesians; Athens was also having trouble at that time with Aegina, which claimed independence, and with Potidaea, which revolted against her supremacy. Thus war was declared.

Thucydides's *History* is divided into eight books, an arrangement which was probably introduced by the Alexandrian scholars. The first book describes the state of Greece from the earliest times to the outbreak of the Peloponnesian War; presents the development of the Athenian empire; and finally relates the negotiations between Sparta and Athens about the decrees against Megara. The book ends with Pericles's speech, in which the great statesman expressed confidence that "the Peloponnesian farmers" had neither money nor experience for a long war. "Powers of this description," he said, "are quite incapable of manning a fleet or sending out an army many times; they cannot afford the absence from their homes and the expenditure from their funds." Unfortunately for Athens, Pericles's prediction proved to be false.

The second book begins with the first overt act of hostility, the Thebans' unsuccessful night attack on Plataea. The Peloponnesians invaded Attica, the population of which found refuge behind the immense walls of Athens. Soon afterwards a terrible plague broke out in the crowded city, bringing about complete demoralization. In a funeral oration delivered over the bodies of those slain in the first year of the war — perhaps the most celebrated pages of the *History* — Pericles reminded his countrymen of the greatness and glory of their city, urging them to further resistance. "The hand of Heaven," he said, "must be borne with resignation, that of the enemy with fortitude." The whole oration is a magnificent tissue of striking antitheses. There have been discussions about the nature of the speeches in Thucydides's work. With all his regard for facts, and facts only, the speeches in the narrative were the compositions of the historian and often were introduced only for dramatic effect. It is to be assumed, however, that they were based upon the substance of real events. Further, Thucydides may have actually heard at least seven of the speeches—and Pericles's funeral oration was one of these. The Athenian leader himself, deposed but soon again elected to office, died a year later.

The fortunes of the war were on the Peloponnesian side. The Athenian treasury was exhausted; and as a further blow, Mitylene revolted and joined the Confederacy. In the general despondency a new leader rose — Cleon, who appealed to the lowest classes and aroused the Athenians to fury in the prosecution of the war. Vehemently opposing the moderates and aristocrats, this talented demagogue came more and more to the foreground. Blaming the Athenian generals for delay at Pylos, he boasted that he could capture the Peloponnesians defending themselves there; that "within twenty days he would

either bring them alive to Athens or kill them on the spot." With all his reserve, Thucydides let his own judgment of the man show through the narrative here. "The Athenians," he wrote, "could not help laughing at his fatuity, while sensible men comforted themselves with the reflection that they must gain in either circumstance; either they would be rid of Cleon, which they rather hoped, or, if disappointed in this expectation, they would reduce the Peloponnesians." To the great surprise of his enemies, however, Cleon fulfilled his promise. More battles were won and lost; bloody revolutions broke out at Corcyra and at Megara; but the war continued relentlessly. After the loss of Amphipolis, Cleon conducted the campaign in Thrace against Brasidas, and in a battle near Eion he himself was killed in 422. Brasidas, whose troops were victorious, received a mortal wound also. Upon the death of the two antagonists, Athens and Sparta concluded a peace pact for fifty years.

Thucydides attributed little importance to the treaty. Having recorded the event, he continued the narrative without a break, in the middle of his fifth book: "The Corinthians and some of the cities in Peloponnesus tried to disturb the settlement, and thus a fresh agitation was instantly started. Though for six years and ten months they abstained from invasion of each other's territory, yet an unstable armistice did not prevent either party from doing the other the most effectual injury. Finally they were obliged to break the treaty and to have recourse to open hostilities."

In Athens it was Alcibiades who stirred up the opposition against the treaty. Upon his initiative, an alliance was brought about between Athens, Argos, Elis, and Mantinea. Alcibiades was anxious to have Athens intervene in the affairs of Sicily, in order to restore her prestige through victory. Thus in June 415 a huge Athenian armada sailed, under the three generals Alcibiades, Nicias, and Lamachus, intent on conquest. But hardly had the fleet arrived at the shores of Sicily, when the enemies of Alcibiades succeeded in having him recalled to stand trial for his supposed share in the mutilation of the statues of Hermes. Knowing that a death sentence awaited him at Athens, Alcibiades fled to Sparta. The expedition to Sicily was a disastrous failure. At Syracuse the whole army was destroyed and Nicias, who had accepted the generalship against his will, was executed. The story of the expedition occupies the fifth, sixth, and seventh books.

The news of the catastrophe created consternation in Athens. To make the outlook even more hopeless, at this moment Tissaphernes, the satrap of Sardis, intervened on the side of Sparta. Civil war broke out; the oligarchic extremists wanted to crush democracy. The moderate party, however, succeeded in establishing "the Constitution of the Five Thousand," which was able to carry on the war. At the Hellespont the Athenians won a victory, which went far in restoring their confidence. The aid of the Persians for the Spartans, too, proved precarious. It is at this point that Thucydides's narrative breaks off: "Accordingly Tissaphernes went first to Ephesus and offered sacrifice to Artemis . . ." The *History* was completed, most likely from Thucydides's notes, by Xenophon — whose work, although honest and trustworthy, is much inferior to that of the elder writer.

The name of the place and printer, and the date of the volume are not

given. Through typographical evidence, however, it has been ascertained that the book was printed at Treviso by Johannes Rubeus, probably in 1483. Johannes Rubeus began printing in Venice; but in 1482 he emigrated to Treviso, where he worked for three or four years. At that time his name is given as "Vercellius" or "Vercellensis"; the word "Rubeus" is found only in his books printed at Venice, where he returned and where he printed until his death.

Bought in November 1937.

Aristotle: Politics

Rome, Eucharius Silber, 19 July 1492

Printed with roman types of two sizes, in folio form. The Commentary, in smaller type, surrounds the text. The volume has 256 leaves, the first three unnumbered; 41 is omitted in the pagination. The size of a leaf is 306 × 200 mm.

Hain 1768.

THIS is the first edition of the Latin translation of Aristotle's *Politics* made by Leonardo Bruni, the Florentine humanist, and containing the Commentary of Thomas Aquinas. Bruni's translation, with the Commentary, was first printed in Barcelona in 1480, and afterwards was reprinted in Paris. A few months before the work appeared with Aquinas's Commentary, another translation — that of William Moerbeke — was published at Cologne with the Commentary of Johannes Versor.

Aquinas's Commentary closely follows the original text, elucidating or paraphrasing Aristotle's statements. The Angelic Doctor usually starts with the first words of the paragraphs of the Latin translation, searching for the exact meaning of the passages and comparing them with the ideas of the Stagirite as developed in other works. He himself does not criticize — neither censures nor praises. His own opinion is expressed only when Christianity is necessarily opposed to the Greek view, as, for example, in the case of polytheism. Because of this subservience to the text, it has been debated whether Aquinas's agreement with Aristotle means that he shared the latter's opinions, or whether he merely wanted to serve as a guide. Most scholars believe, however, that at least he accepted the Greek thinker's fundamental conceptions. According to contemporaries or near-contemporaries, only the Commentary on the first four books is authentic. On the other hand, in fifteenth-century manuscripts the whole Commentary is ascribed to Aquinas. It seems probable that, even if the other books were finished by someone else, they were based upon Aquinas's notes.

Together with Plato's *Republic* and *Laws*, Aristotle's *Politics* constitutes the most important contribution of the Greek world to the theory of political science. Starting out, like his master, with a consideration of the ideal state, Aristotle became more and more interested in the practical problems of politics. "The really original and characteristic feature of the work," Professor Jaeger writes, "is the way in which it takes over Plato's notion of an ideal state and supports it with a broad empirical foundation according to a descriptive science of constitutions." And this is what might be expected; in Aristotle,

N cunctis artibus & ſcibilis zc̄. Poſtq̄ Philoſophus determinauit de Policia optima: puta de Regno & diſſoluit: eius modos & diſſoluit quaſdam dubitationes ex quibus apparet natura ipſius ſ. Monarchię Regalis: ꝓſequitur de aliis Policiis. Et diuiditur in duas. In prima oſtendit de quibus & quo ordine conſiderādum eſt in hac ſcientia & quę ſunt conſiderata & quę reſtant conſideranda. Secundo proſequitur de illis ubi Vt igitur zc̄. Prima in tres. In ꝑma oſtendit q̄ ſunt conſiderāda in hac ſcientia. Secundo oſtendit quę ſunt conſiderata & quę reſtant conſiderāda: ibi: Cū uero zc̄. In tertia oſtēdit quo ordine conſiderandum eſt ibi: Eſt a nobis zc̄. Adhuc prima in duas. In prima oſtendit ꝙ iſtius ſcientię eſt conſiderare de Policia optima quę & qualis ſit: & quibus & qualibus congruit. Secundo oſtendit quę ſunt illa uniuerſaliter q̄ pertinent ad cōſiderationem huius ſcientię: ibi: Ita q̄ & ea quę zc̄. In ꝑma intendit iſtam rationem in omnibus artibus factiuis & in omnibus ſcientiis actiuis quę non uerſantur circa aliquam naturam particularem: ſed circa aliquod unum commune & quę perfecte conſiderāt unū cōmune: unius eſt conſiderare qualis diſpoſitio conuenit unicuiq̄ illorū quę ſunt ſub illo cōmuni: & qualis eſt optima quę competit illi cōmuni & primo. Sed Politica eſt ſcientia actiua cōſideratiua alicuius uniꝰ cōmunis non particularis. Et ꝑfecte cōſiderat illud quare ipſius eſt cōſiderare quę Policia eſt optima & quibus cōuenit. Circa iſtam rationem ſic procedit. Suppoſita minore primo probat maiorem & eam ponit. Secōdo concludit concluſionē: ibi: Quare manifeſ. zc̄. Circa primū intelligendum eſt ꝙ ſcientię omnes aliquod ſubiectū conſiderant. Sed in quibuſdā contingit eſſe illud uniuocum in aliis nō uniuocum. Sed Analogum dictuꝫ de pluribus per attributionē ad aliquod priꝰ inter illa. Et ſicut eſt in ſpeculatiuis: ſic etiam eſt in actiuis & factiuis quę ſunt quędā ſcientię actiuę & factiuę conſiderātes aliquod unum dictū de pluribus per attributionem ad aliquō primū. Et in talibus ꝓponit ꝓpoſitionē ſuam: Et dicit ꝙ in omnibus artibus factiuis & ſcientiis actiuis quę non conſiderāt particulare aliquod: ſed conſiderāt aliquō unū commune pluribus ſm Analogiam conſiderātibus illud cōe unius eſt conſiderare quę & qualis eſt diſpoſitio uniuſcuiuſq̄ illoꝝ habentiū attributionē ad ꝑmum: & qualis optima diſpoſitio quę cōpetit illi primo ad quod alia habent attributionē. Et declarat iſtā ꝓpoſitionem. Quia ars exercitatiua cōſiderat quę & qualis exercitatio cui & quali corpi cōueniat. Conſiderat etiā quę eſt exercitatio optima quę optime diſpoſito corpi conuenit. Optima enī exercitatio cōuenit ei qui eſt optime diſpoſitus & ꝓportionatus ſm naturam: & illa exercitatio quę competit pluribus habentibus attributionē ad aliquod unum: illa una omnibus cōpetit ſm attributionē. Iſta enī eſt conſideratio exercitatiuę artis. Et ſi aliquis obiciat

Politicorum Ariſtotelis Liber Quartus.

N cunctis artibus & ſcientiis quæ non circa partem ſed circa genus aliquod perfecte exiſtūt uniius eſt cōſiderare quid cuiq̄ cōueniat generi: ceu exercitatio corpori qualis quali conueniatter quæ ſit optima: Optime enim natura diſpoſito & optime affluenti optimam conuenire neceſſarium eſt: & quæ plurimis: una omnibus. Etenim hoc Gymnaſticæ eſt. Præterea uero ſi quis non exactam illam cupiat habitudinē & ſcientiam circa certamina: nihilominus Magiſtri Gymnaſioꝝ eſt hanc potentiam præparare Eodemq̄ modo in Medicina: & in fabricatione Nauium: & ueſtium: & in omni alio artificio uidemus contingere. Quare manifeſtum eſt q̄ eiuſdem eſt ſciētiæ uidere quæ optima Reſp. & qualis maxime ad uotum

A Page from Aristotle's "Politics," Printed in Rome in 1492
Facsimile Slightly Reduced

speculative philosophy naturally gave way to concrete science. Students of the *Politics,* indeed, differentiate between two levels in the work. They think that, of its eight books, the first three and the last two, relating to the ideal state, were composed at a time when Aristotle was still under the influence of the Academy; while the fourth, fifth, and sixth books, dealing with practical observations, were the results of the Peripatetic scholarship. It is well to remember that Aristotle made a study of no less than 158 constitutions, of which only one survives: the Constitution of Athens, discovered at the end of the nineteenth century in Egypt. The unevenness of the composition of the *Politics* should be manifest to any reader. Statements in the second and third books, left there inadvertently, show that these were composed earlier than the first, which was intended as a general introduction after the theoretical and empirical portions of the work had been welded together. Aristotle was never a polished or even a careful writer. Sometimes it is difficult to follow his reasoning, there are so many arguments both for and against the given proposition. The transition is often so quick that one can hardly notice whether the philosopher is still exploring the possibilities of the problem or stating his own conclusion.

The work begins with a definition of the state. It is here that Aristotle asserts that "the state is a creation of nature" and that "man is by nature a political animal." He posits three fundamentals of social life, namely, the relationships of master and slave, man and wife, parent and child. Of the three, however, he discusses only the first, as he had already treated the other two in his criticism of Plato's *Republic.* Aristotle thought that slavery was right when intended by nature, and the inferiority of certain races appeared to him as proof that such was nature's intention. "That some should rule, and others be ruled," he wrote, "is a thing not only necessary, but expected; from the hour of their birth, some are marked out for subjection, others for rule." He had no more doubt on the point than in regard to the natural superiority of the male over the female. He could not imagine the existence of Greek civilization if its hundreds of thousands of slaves were all emancipated. At the same time, he urged the freeing of individual slaves as the reward of good conduct. The second book is a critical survey of the political theories of Plato, and of the constitutions of Lacedaemon, Crete, Carthage, and other states. Aristotle rejected Plato's desire for excessive unity which, according to him, would ruin the state; neither did he believe in Plato's family or property communism. "There is always a difficulty," he explained, "in men living together and having things in common, but especially in having common property. The partnerships of fellow-travellers are an example of this point; for they generally fall out by the way and quarrel about any trifle which turns up." Yet it is doubtful whether Aristotle's own proposition would be more workable: "It is greatly better," he suggested, "that property should be private, but the use of it common; and the special business of the legislature is to create in man this benevolent disposition." He expected a great deal from education. On the question of the limits of property, too, he offered an improvement. Plato thought that a man should have as much property as would enable him to live temperately; but Aristotle felt that man should be able to live not only temperately, but also "liberally."

What is the best constitution? The question is answered in the third and fourth books, after a detailed analysis of the different forms of government. Aristotle examines first whether the virtue of the good citizen is identical with that of the good man. He points out that "the virtue of the citizen is relative to the constitution of which he is a member"; and therefore the virtue of the citizen differs in different states and cannot always be the same as that of the good man. Even in the perfect state, the good citizens are not always good men. Yet these two virtues should be as close as possible — and it is with this in mind that he considered the various aspects of the question. "The true forms of government," he writes, "are those in which the one, or the few, or the many, govern in the common interest; but governments which rule for private interest, whether of the one, or of the few, or of the many, are perversions." Thus he insisted that tyranny is the perversion of royalty, oligarchy of the aristocracy, and democracy of constitutional government. Justice consists in equality to equals, and inequality to unequals. Yet Aristotle was not an enemy of the people. He acknowledged that the multitude had a claim to power, "for the many, of whom each individual is but an ordinary person, may very likely be better than the few good, if regarded not individually but collectively." Nevertheless, he was convinced that the best government was either the rule of the one, or of the many virtuous. Democracy he defined as the form of government in which all the free are rulers, whereas in oligarchy the same position is occupied only by the rich. However, both democracy and oligarchy have many varieties. In such democracies as are subject to the law, the best citizens hold the best places; whereas in the lowest form of democracy not the law but the mob has the supreme authority. Similarly, some oligarchies are based on moderate property; in others the properties are larger and the owners are fewer; or the number of owners may be narrowed to a few families. Constitutional government is the fusion of oligarchy and democracy — chiefly the latter. It attempts to unite the freedom of the poor and the wealth of the rich. However, the state must not be ruled either by the very rich, or by the very poor. "The state which is composed of middle class citizens is the best." Further: "Democracies are more permanent and safer than oligarchies, because they have a middle class which is more numerous and has a greater share in the government; for when there is no middle class and the poor greatly exceed in number, troubles arise, and the state soon comes to an end."

The fifth and sixth books deal with revolutions, and further consider the value of democracy and oligarchy. Revolutions are brought about either by the desire for equality, when men think they are equal to others who have more than themselves; or by the desire for inequality, when men think they are superior and therefore ought to have more than others — "pretensions which may and may not be just." Revolutions can be effected by force or by fraud. In democracies they are usually caused by the intemperance of demagogues; in oligarchies by the oppression of the people. "The rich, if the government gives them power, are apt to be insolent and avaricious." In order to avoid revolutions, the statesmen should watch the beginnings of unrest and not trust to political tricks. "They should never wrong the ambitious in a matter of honor, or the common people in a matter of money." The laws should prevent anyone from having too much power; and the opposite ele-

ments should be combined in the management of affairs. "Provision should be made that estates pass by inheritance and not by gift, and no person should have more than one inheritance." Freedom and equality, of course, do not mean that one is allowed to do as he likes; on the contrary, living according to the rules of a constitution ensures the freedom of the people. The best material of democracy is an agricultural population, for the ingenious reason that, being poor and busy, the farmers do not have the leisure to attend to public affairs, whereas the city people are continually moving about in the agora. Indeed, it is more difficult to preserve than to create a democracy. All the evil practices of democracy may be found also in tyranny. "Tyrants are always fond of bad men, because they love to be flattered; but no one with the spirit of a free man will demean himself by flattery." To maintain his power, the tyrant should try to convince the people that he acts in their interest; he should save public money; he should levy taxes for state purposes only; he should adorn the city; and he should keep up the appearance of personal integrity. Even so, tyrannies are short-lived.

The last two books consider the best life for both individuals and states — the life of virtue. What are the requirements of a perfect state? The population must be limited, for surely the largest states are not always the greatest. In fact, the citizens should know one another. The territory must not be large either; the land should be visible at a single view, for a country which is easily seen can be easily protected. It is advantageous if the state is located near the sea — but not too near, for ports are open to all sorts of dangerous foreigners. Aristotle would have artisans excluded from holding office. Land should belong to those who bear arms and have a share in the government, but the tilling of the soil should be performed by a subject class. "The best thing would be that the husbandmen should be slaves, who belong to different races and are not spirited; for if they have no spirit they will be better suited for their work, and there will be no danger of their starting a revolution." Yet it is at this very point that Aristotle connects politics with ethics! "The good man," he writes, "is he to whom the absolute good is good." Three elements —namely, nature, habit, and reason — make men virtuous. Further, the philosopher emphasizes that war and conquest must not be the chief aims of man's existence. The legislators should regulate the marriage system. Women should marry when they are about eighteen years of age, and men at thirty-seven; then they are both in the prime of life, and the decline in their powers will coincide. The work ends with a discussion of what the ideal education would be. Naturally, children must be instructed in useful things; however, incessant seeking after the useful does not become free and noble souls. Of the arts, music has perhaps the greatest ethical influence. The same melodies may make men sad and grave, or produce a moderate and settled temper, or inspire enthusiasm. The last pages analyze various rhythms and melodies. The work is unfinished.

The Library has also an English translation of the *Politics,* published in London in 1598, under the title *Aristotles Politiques or Discourses of Government.* The translation, made by Loys Le Roy, was made from the French and contains a large assortment of commentaries.

Bought in November 1937.

Pliny the Elder: Historia Naturalis

Parma, Andreas Portilia, 8 July 1481

Printed with roman types, in folio form, 58 lines on a page. It has 268 leaves, the first and last blank. The Contents in Book I is in two columns. The size of a leaf is 425 × 296 mm., while the text measures 288 × 162 mm. The margins are apparently uncut. The last leaf of the text is torn and mended, and there are also some marginal tears and mendings on other pages. Numerous marginal notes on the first three pages.
*Hain *13,094.*

THE first edition of Pliny's *Natural History* was printed by Johannes Spira in Venice in 1469. The next year another edition was issued by Sweynheim and Pannartz in Rome, and in 1472 a third by Nicholas Jenson in Venice. The first Parma edition was published by Stephanus Corallus in 1478, and the second by Andreas Portilia in 1480. This latter was reprinted in 1481, and it is to this edition that the Library's copy belongs. Portilia appears to have printed his first edition of Pliny by subscription. He began his printing activities at Parma in 1472, but soon afterwards he moved to Reggio Emilia. While there, in 1479, he signed documents binding himself to supply copies of his Pliny at a ducat apiece. The same winter he returned to Parma, where the work was published. There were, of course, numerous other editions during the fifteenth century.

The work, consisting of thirty-seven books, is more than a mere history of the natural sciences. It is really a vast encyclopedia in which the author attempts to give an account of all the known sciences and arts. In his dedication to Titus Vespasian, Pliny records that he has included no less than 20,000 topics in his work, "gained by the careful perusal of 100 select authors and of about 2000 volumes." In all, 146 Roman and 327 Greek and other foreign authorities are mentioned in the work, but the larger number of these were not read directly by Pliny. In every instance he considered it "an indication of ingenuous modesty" to acknowledge the sources from which he derived his information. Indeed, he had no patience with plagiarism. In comparing various authors with one another, he had discovered that "some of the latest and most dignified writers have transcribed certain parts from former works without making acknowledgment," a procedure which he righteously denounced as "the mark of a perverted mind and a bad disposition."

Pliny had no exaggerated estimation of his work. "These volumes," he wrote in his address to Vespasian, "do not admit of the display of genius, nor indeed is mine one of the highest order. The nature of things and life as it actually exists are described in them; and often the lowest department of it; so that in many cases I am obliged to use rude and foreign, or even barbarous terms." However, he was proud to point out that no one among the Latins had even attempted a similar task, nor had any one individual among the Greeks treated of all the subjects. Besides, he had made, he thought, many considerable additions, things which had been only lately discovered. Thus he regarded his enterprise "sufficiently honorable and glorious."

The first book, which includes the dedication to Titus Vespasian, also enumerates — "so that anyone may search for what he wishes, and may know where to find it" — the contents of each book, with all its sub-divisions. It

would be tedious to describe these here in detail. It is enough to indicate that the second book treats of the world, the earth and the stars; the next four are on geography; the seventh is on man and his inventions; four again are devoted to the animals, birds, and insects; and there are some ten on trees and other plants, and six or seven on the medicines made from plants; the last five books are on gold and silver, copper and lead, marble and stones, and on gems. The thirty-fifth book is on painting and sculpture.

Pliny represented the best scientific thinking of his age, yet at the same time he was often unexpectedly credulous. Fact and fable mingle in his narrative, but at least he is interesting. His astronomy was mainly derived from Aristotle. He believed that "the universe has the form of a perfect globe," and that "the rising and setting of the sun prove that this globe is carried round in the space of twenty-four hours." He looked upon it as a sign of human weakness to ponder about the figure and form of God, and, further, he thought it ridiculous to suppose that God pays any attention to human affairs. He gave a comprehensive account of the motions of the planets, with estimates of their sizes and distances. He was very much impressed by the eclipses of the sun and the moon, "the most wonderful of all the phenomena of nature." But he wrote with especial eloquence of the earth, which deserves our filial veneration — "she receives us at our birth, supports us afterwards, and embraces us after our death." The earth is always producing something for the use of man, although he converts these benefits into poisons.

The geographical books are very detailed. Pliny knew the smallness of the world; the larger part of it is ocean, and three-fifths of the rest has no population. Because of the barrenness of the Sahara, he thought that all the tropic zones were uninhabitable. In the description of the individual countries he followed such writers as seemed to him most worthy of credit. For "it is the characteristic of nearly all of them to display the greatest care and accuracy regarding those countries in which they flourished." He described not only the physical features — mountains, plains, rivers, cities — of the various countries, but also their inhabitants. His geography was combined with a generous amount of ethnography. Legends and anecdotes are, naturally, plentiful in his work. The Hyperboreans particularly elicited Pliny's wonder, as also that of other classical authors. "Death comes upon these people," he wrote, "only when satiated with life; after a career of feasting, in an old age sated with luxuries, they leap from a certain rock into the sea; and this they deem the most desirable mode of ending existence." Unfortunately, the country of the Hyperboreans was very far — somewhere beyond the Riphaean mountains, which were probably a branch of the Ural chain.

Pliny's zoology earned the praises of the great French natural historians, Buffon and Cuvier. He made, indeed, remarkable efforts at accuracy, even if he could not resist the picturesque. Characteristically, he began his account of the elephant: "The elephant is the largest of all the land animals and in intelligence approaches the nearest to man. He understands the language of his country, obeys commands, and remembers all the duties which he has been taught. He is sensible of the pleasures of love and glory alike and, to a degree that is rare even among men, possesses notions of honesty, prudence, and equity; he has also a religious respect for the stars, and a veneration for

the sun and moon." Pliny had heard of an elephant who performed on a tight rope; and of another who, when remiss in his learning, conned over his lessons at night. Yet together with these stories he managed to pack his dozen short chapters about that animal with a variety of sound information. And so too with the other animals, dealing first with those of the land, then of the sea, and finally those of the air. At the end he described the physiology of man, as part of the animal kingdom. Much of this, also, is both instructive and entertaining. According to his theory of sight, for example, the vision of many people needs the rays of the sun. "Such persons cannot see on a cloudy day, nor yet after the sun has set. Others, again, have bad sight in the daytime, but a sight superior to that of others by night. Blue eyes are the best for seeing in the dark." Naturally, he had a good deal to say about the evil eye.

The books on botany are especially copious. Pliny assigned to trees a highly honorable place in nature. "It was from the forest," he wrote, "that man drew his first aliment; by the leaves of the trees was his cave rendered more habitable, and by the bark was his clothing supplied." He began with a description of the plane-tree, and proceeded to hundreds of others, including all the exotic and fruit trees. He went into great detail about vines and wine; of the former he knew ninety-one and of the latter fifty domestic and thirty-eight foreign varieties. In addition, he was acquainted with sixty-six kinds of artificial wine. Being himself a connoisseur, he could not be a prohibitionist. As in everything else, he believed, Stoic as he was, in moderation. "We may feel ourselves justified in saying," he wrote, "that there is nothing more useful than wine for strengthening the body; while at the same time there is nothing more pernicious as a luxury, if we are not on our guard against excess." Pliny loathed drunkenness. "There are people," he observed, "who cannot wait till they have got to the banqueting couch; no, not so much as till they have got their shirts on, but all naked and panting as they are, they seize hold of large vessels of wine and gulp down the whole of the contents . . . Fancying that they are acting on the maxim 'live while you live,' the drunkards waste one day and spoil the next." From trees the author proceeded to vegetables, and from vegetables to flowers. He discussed the remedial properties of each — and most of them have twenty or thirty restorative powers. The mint has no less than forty-one. The following may show his treatment of the subject: "The juice of mint," he declared, "is good for the voice when a person is about to engage in a contest of eloquence, but only when taken just before. It may be employed also with milk as a gargle for swelling of the uvula, with the addition of rue and coriander. With alum, too, it is good for the tonsils of the throat, and, mixed with honey, for roughness of the tongue. Used by itself, it is a remedy for internal convulsions and affections of the lungs. Taken with pomegranate juice, it arrests hiccups and vomiting. Inhaling the juice of freshly gathered mint is a remedy for affections of the nostrils. Beaten up and taken in vinegar, mint is a cure for cholera, and for internal fluxes of blood; applied externally, with polenta, it is remedial for the iliac passion and tension of the mamillae. It may be applied, too, as a liniment to the temples for head-ache; and taken internally, as an antidote for the sting of scolopendrae, sea-scorpions, and serpents . . ." The number of Pliny's medical prescriptions is beyond the dreams of the most imaginative

quack doctor. In a single book, the twenty-sixth, he enumerates over one thousand remedies and observations.

Curiously enough, no complete English edition of Pliny's *Natural History* with translation and notes is available. The English translation by Bostock and Riley, published in 1855, is still the best. It would seem that the various fields treated by Pliny might attract specialists to ascertain their value and determine the exact origin of the data. However, this has been accomplished so far in two fields only: the fine arts, and chemistry. Pliny's books on the fine arts are especially important since all the literature on art that preceded him has been lost. His chapters on chemistry, too, provide a fair picture of the chemical knowledge of the Romans. A close examination of his text has proved that he worked mainly from compilations and did not read the original works of the authors whom he quoted. But how could it have been otherwise? As it is, his accomplishment was tremendous.

A letter by his nephew, Pliny the Younger, gives insight into his unbelievable industry. He began to study at midnight in summer and at one o'clock in winter — he was up at a time when some people have not even gone to bed! He took notes all day; some author was read to him while he rested after his noon meal; and while in his bath, he dictated to his secretary. The latter was always by his side. He looked on every hour as lost that was not given to study, and once he took his nephew to task for walking. Thus he was able not only to complete his *Natural History,* but to write much else — a biography of Pomponius Secundus, in two volumes; a history of the wars in Germany, in twenty volumes; and some other books on Latin grammar and style. All his works, with the exception of the *Natural History,* have been lost, as were also his commonplace books, of which he left no less than one hundred and sixty volumes at his death.

He was only fifty-six years old when he died, a victim of the eruption of Mt. Vesuvius in 79 A.D. As Prefect of the Roman fleet on the west coast of Italy, he happened to be at Misenum, in the Bay of Naples, at the time of the eruption, and tried to rescue as many people as he could. Unfortunately, he ventured too close to the scene and, as the flames spread, it was too late for him to flee, so that he was suffocated by the noxious vapors. His body was found several days later.

The Library has several sixteenth-century editions of the *Natural History* — one printed in Paris in 1514 by François Regnault, another printed there in 1532 by Jean Petit, and a third published by Froben at Basle in 1525. The Regnault edition once belonged to Thomas Prince, whose autograph signature, with the date, "Boston 4 martii 1743/4" may be found on the back of the title page. The volume is copiously annotated by various sixteenth-century owners. Some of the notes are merely guides to the text, others are references to Virgil, Cicero, Valerius Maximus, etc. There is, likewise, an index on the last blank page, by the writer of the references. The Library has a copy of the first English translation, made by Philemon Holland and printed in London in 1601, as also of the edition of 1635. In the Ticknor Collection there are two very valuable early Spanish translations done by Geronimo de Huerta, one printed in 1602 and the other in 1624–29. The latter contains crude but amusing wood-cuts.

Bought in June 1937.

Quintilian: Declamationes

Venice, Lucas Dominici F., 5 June 1482

Printed with roman types, in folio form, 38 lines to a page. It has 88 leaves, the first blank. The size of a leaf is 308 × 202 mm., while the text measures 212 × 134 mm. Initials in red and blue. *Hain *13,649; 13,658.*

THERE are two collections of *Declamationes* attributed to Quintilian from early times — one contains 19 long and the other 145 short pieces. It is doubtful, however, that either of these collections was really composed by him, so different are their contents and diction from his unquestioned work, the *Institutio Oratoria.* It is true that, in the preface of the latter, Quintilian complained that there were "two books on the art of rhetoric" circulating under his name, though neither were written by him. As he further remarks, these books were based on notes taken down by his pupils, and therefore contained some of the material included in his work on the education of orators. Nevertheless, this reference cannot relate to the *Declamationes,* as these are speeches on various topics and contain few hints of theory. Yet as far back as the third and fourth century such writers as Ausonius, Lactantius, and Jerome quoted passages from the *Declamationes* with the expression "Quintilianus dixit." The oldest extant manuscripts, one of them dating from the tenth century, ascribed the work to him, and the early printed editions followed their example. It should be stated here that modern scholars differentiate between the dates of the longer and shorter speeches; and that they are more willing to accept the longer ones — or at least some of them — as Quintilian's work.

The Venice edition of the *Declamationes* — the *editio princeps* — contains only the longer pieces. All of these have for their theme certain propositions, or their opposites, to defend. One of them is entitled "For the Son against the Father"; another, "For the Father against the Son"; still others, "For the Father against the Mother," and "For the Mother against the Father"; "For the Poor against the Rich," and "For the Rich against the Poor," and so on. These orations must have been popular in the Middle Ages, for more than a dozen editions were printed in the fifteenth century and many also in later centuries. The Library also has a copy, published at Cologne in 1618, which once belonged to Thomas Prince.

Marcus Fabius Quintilianus, like so many other writers of the Silver Age of Latin literature, was a native of Spain. He was born at Calagurris (now Calahorra) in the province of Tarragona, probably in 35 A.D. Having attracted the notice of Galba, then governor of the country, he was invited to Rome when the latter became Emperor. From then until his death, which may have occurred in 95, or according to some as late as 118, Quintilian lived in Rome, where he attained great fame as a teacher of rhetoric. The Emperor Vespasian extended government patronage to educators, and Quintilian was the first to receive a pension. He surely deserved the distinction. His *Institutio Oratoria,* in twelve books, is the most comprehensive guide produced in antiquity for the education of orators. A gentle yet forceful critic, Quintilian strongly opposed the style of his time, the affected brilliance and extravagance of

contemporary Latin prose; he advocated the simplicity and dignity of the earlier classical period.

The volume is a reprint of the edition of 1481, also issued at Venice by Luke, "the son of Dominic." The typography is beautiful; according to the incomparable Dibdin, the edition was executed "in all the luxury of ancient printing." The Library's copy, which bears a stamp of the Austrian Bundesdenkmalamt, is in fine condition, with wide margins, but with some inevitable wormholes.

Bought in March 1937.

Frontinus and Others: Military Tracts

Bologna, Franciscus (Plato) de Benedictis, 1495–6

Printed with roman types, in folio form, 37 lines to a page. It has 98 leaves; the size of a leaf is 291 × 195 mm., while the printed text measures 208 × 123 mm. Spaces are left for initials. Several pages contain manuscript notes in an old hand.
B.M.C., VI, 828.

THE volume includes four treatises by four authors — namely, the *Strategemata* by Sextus Julius Frontinus, the *Epitoma rei militaris* by Flavius Vegetius Renatus, the *De instruendis aciebus* by Aelianus, and the *De vocabulis rei militaris* by Modestus.

Frontinus's work on stratagems — here erroneously entitled *De re militari,* although another, now lost, essay of the author had that title — is undoubtedly the most important piece in the volume. It consists of four books, but only the first three are by Frontinus; the fourth is probably by a writer of the third century. In his preface, Frontinus asks the reader to discriminate between "strategy" and "stratagems." As he writes, "everything achieved by a commander, be it by foresight, advantage, enterprise, or resolution, belongs under the head of 'strategy', while those things which fall under some special type of these are 'stratagems.'" The work is a collection of examples illustrative of warfare, culled from Greek and Roman history, and to a large extent from Maximus Valerius. To quote from the author again: "In the first book are illustrations of stratagems for use before the battle begins; in the second, those that relate to the battle itself and tend to effect the complete subjection of the enemy; and the third contains stratagems connected with sieges and the raising of sieges." The examples included in the fourth book are not new; with one exception, they all occur in the other three books.

The books are divided into a number of chapters. Thus, the first book has chapters on concealing one's plans, on determining the character of the war, on laying and meeting ambushes, on distracting the attention of the enemy, on quelling a mutiny, on dispelling the fears of the soldiers, and so on. The second book discusses such topics as choosing the time and place of battle, disposition of troops, concealing reverses, repairing one's losses after a defeat, ways of creating panic in the enemy's ranks, and what to do for the defence of the camp when the forces are not sufficient. The third book illustrates types of stratagems connected with the siege operations: surprise attacks, methods of terrorizing the besieged, making attacks from an unexpected quarter, pre-

tending retirement, etc. In the interest of the besieged are examples of how to receive and send messages, how to produce the impression of abundance, how to meet the menace of treason and desertion, and how to make sorties.

Sextus Julius Frontinus lived in the first century A. D. Born about 35, in the year 70 he became *praetor urbanus*. He served for some time in Britain as provincial governor, proving himself a conscientious administrator. Traces of the roads which he built still exist in Monmouthshire. Returning to Rome, he held various offices there, the most important being that of commissioner of aqueducts. He composed a very valuable treatise on the subject, entitled *De aquis*. All his other works are on the military art. His *Strategemata* was probably written between 84 and 96 A.D.; its oldest extant manuscript, dating from the ninth or tenth century, is in the British Museum.

The *Epitoma rei militaris* by Vegetius was regarded during the Middle Ages, indeed until the nineteenth century, as perhaps the most important military study of the Roman world. It was frequently printed in the fifteenth century, and there were also numerous later editions, with elaborate commentaries by French, German, and Italian military writers. As late as the Napoleonic Wars, the Prince de Ligne called it "un livre d'or." And yet the work is only a compilation — and a confused one at that. Vegetius himself was no soldier, although he took his material from the best sources of antiquity. He lived in the fourth century, and dedicated his work to Theodosius the Great.

The *Epitoma* consists of five books. The first deals with the organization and drilling of troops. At the beginning, the author expressed his confidence that the Roman military spirit had not yet perished, even if the long period of peace had led to a neglect of military training. Greater attention, he thought, should be paid to recruiting and to the selection of suitable officers and subalterns. In addition, the army should be better equipped. The second book is about the legions. It explains first the difference between the legionary and the auxiliary forces, and describes the divisions and hierarchy of the army, together with the armaments of the various troops. This book gives a retrospective view of Roman military history; but unfortunately Vegetius does not make it clear of which particular periods he speaks. The third book, on tactics and strategy, is the most interesting part of the treatise. The author first considers the strength of the army, and its care; and then he discusses in detail how battles should be fought. Many of the sayings in the book — a series of *regulae bellorum generales* — may seem trite today, yet, because of their conciseness, they became very popular. Here are a few examples: "All that is advantageous to the enemy is disadvantageous to you; and all that is useful to you, damages the enemy"; "No man should be employed in the field before he is trained and tested in discipline"; "Such plans are the best which one can conceal from the enemy until the moment of execution"; "The ability to make use of advantageous situations is worth more than bravery"; "He who knows how to appraise his own and the enemy's strength will seldom be beaten"; "Nature produces few heroes; most men have to be educated to courage." The fourth book deals with siege-craft — the various systems of fortifications, the preparation for defence, the ways of storming a fortress — and with the various weapons and ammunition. The sections on siege-engines

Turma ad oni ſpeciem.

Acies Lunaris.

Vtma parte altera longior duplici altitudine cõſtat q̃ longitu
t tudine. Vtilis hæc multifariã ẽ quippe quæ poſſit decipere ad uerſarios quaſi paucos contineat milites quoniã non multum latitudinis occupet et rumpere facile pro ſua denſitate et impetu aciẽ aduerſam .Apta etiã eſt ut ſenſim per locorum anguſtias tranſeat. Opponitur ei pe deſtris acies quæ tranſuerſa phalanx uocata ẽ. porri/ git enim ſe longius ut etiam ſi interrũpat̃ exigua ſit quæ rumpit̃ alti tudo / et equitum impetus non in multitudine hereat ſed in uacuum breui efferatur. Hæc enim cauſa eſt cum multiplicem ad ſuam altitu dinem habeat longitudinem.

Turma parte y y y altera longior.
y y y
y y y
y y y
y y y
y y y
y y y
y y y
y y y

Frons.

d d d d d d d d d d d d d
d d d d d d d d d d d d d

Phalanx tranſuerſa.

A Page from Aelianus's "Theory of Tactics." Printed at Bologna in 1495
Facsimile Slightly Reduced

are especially valuable. The last book, which is the shortest, is about naval warfare. It describes the units of the fleet, the service of mariners, the manning of ships, the guns, and finally the tactics of a sea battle.

The Library has also a manuscript copy of Vegetius's work, written on vellum in the middle of the fifteenth century. The volume has several beautiful illuminated initials.

Aelianus, the author of the *De instruendis aciebus,* was a Greek writer of the second century A. D., who lived in Rome. In the Greek original his treatise was called "Theory of Tactics." It deals with the Macedonian art of war, especially as it developed under the successors of Alexander the Great. This book, too, had a great influence in the Middle Ages, particularly upon Byzantine and Arabian military writers; and later in Western Europe, as the semi-feudal battalions gave way to more modern armies, Aelianus's handbook was minutely studied by every aspiring soldier.

The work is divided into short paragraphs. The introductory passages speak of the earlier military writers; and the next half-dozen describe the various classes of army men: the heavy and light infantry, the cavalry, the lancers, the bow-men, etc. Subsequent sections deal with the comparative strength of these classes. The Macedonian phalanx had immense prestige as a fighting unit, and the major part of the book is devoted to the various formations of these troops in battle. Many illustrations show the closed, open, round, rhomboid, and other arrangements. The Prince de Ligne, so enthusiastic about Vegetius's treatise, was little impressed by these ingenious figures. "All the Greek authors," he remarked, "seem to enjoy the baroque designs, so proper for the amusement of children." The translation of the work into Latin was made by Theodore Gaza. It was first printed in Rome by Eucharius Silber in 1487 in the collection of *Veteres de re militari,* which also contains the essays of Frontinus and Vegetius. It was also translated into several modern European languages; the English text by John Bingham, *Tacticks of Aelian,* was printed in London in 1616. This volume, a handsome folio containing a large number of excellent engravings, includes a drill manual of the English troops in the Dutch service, known as "The Military Exercise of General Maurice of Nassau, Prince of Orange."

The last essay in the volume is the *De vocabularis rei militaris,* ascribed to Modestus, who supposedly lived in the third century. It has been suggested, however, that the name is fictitious and that the piece was composed in the middle of the fifteenth century. At any rate, it aroused wide interest. This so-called "classical" treatise was the first military work ever printed — in 1471 at Venice.

The volume was edited by Philippus Beroaldus, who served as librarian of the Vatican from 1516 to 1518. According to some biographers, it was "the mortifications which he had to endure in that position that brought him promptly to his grave." He was a nephew of the humanist of like name who taught at Bologna and who was the editor of Pliny, Virgil, Propertius, and many other classic authors. Beroaldus the Younger distinguished himself through his edition of Tacitus's *Annals.* In fact, his appointment to the librarianship of the Vatican was a reward — if that is the proper word in the circumstances — of his literary services. The recension of these military

tracts, however, does not seem to be Beroaldus's original contribution, although in his letter to Minus Roscius he claims that he has "recently edited and revised" them. The work is rather a reprint of the first edition, published by Eucharius Silber in Rome in 1487 in the edition of Joannes Sulpitius.

Bought in August 1936.

Gellius: Noctes Atticae

Venice, Andreas de Paltasichis, 1477

Printed with roman types, in folio form, 36 lines to a page. It has 198 leaves, the first blank. The size of a leaf is 295 × 197 mm., while the text measures 198 × 125 mm. There is a large illuminated initial on the first page, and the initials throughout are in red and blue. Bound in red morocco, with the arms of Count de Brienne (1730–94) stamped in gold in the center of both covers.

*Hain *7520.*

THIS work received its beautiful title — *Attic Nights* — from the place and time of its compilation. As a student, Gellius spent a year — according to some, three or four years — in Athens, reading in the evenings and making excerpts continually from the works of many writers. He kept up this useful habit long after his return to Rome, indeed throughout his life. As he remarked, he did not want to live longer than his ability to write and take notes lasted.

The *Attic Nights* is a commonplace book containing short pieces on the most heterogeneous subjects, including grammar, history, biography, philosophy, law, natural science, criticism, and many others. In his preface the author apologizes for his modest title; like others, he writes, he could have called his work "the Muses," "the Nosegay," "Honeycomb," "The Fruit Basket," "Athena's Mantle," or some other high-sounding name. He should have been well satisfied with his choice. Further, reminding the reader of the saying, "Much learning does not make a scholar," he points out that he did not take his notes without discrimination, but tried to find such pages as "by a quick and easy short cut might lead active and alert minds to a desire for independent learning." However, there is no system in the arrangement of the notes. Although they are divided into twenty books, their order reflects nothing more than the chance time at which the author happened to read the works from which they were copied.

Gellius thought that he fell as far short of other writers in the elegance of his style as in the dignity of his title. Yet it is doubtful if he was so very humble after all. His comments on his reading as well as his recorded conversations with distinguished contemporaries seem to possess a mixture of slyness and naïveté which reminds one of the great Boswell. Many of the pieces include autobiographical details; and there is nearly always some personal element in them. One may read the account of a visit to Fronto: "When I was a young man at Rome," he begins, "before I went to Athens, I often paid a visit to Cornelius Fronto, when I had leisure from my masters and my lectures, and enjoyed his refined conversations, which abounded, besides, in excellent information. Whenever I saw him and heard him speak, I almost never failed to come away improved and better informed. An example is the

following little talk of his, held one day on a trivial subject, it is true, but yet not without importance for the study of the Latin language . . " Then he recounts an argument as to whether the word "quadrigae" could be used in the singular, and whether the word "harena" is permissible in the plural; why "inimitia" is ungrammatical while "impotentia" or "iniuria" is not. Fronto was against the use of "quadriga" and "harenae." This is an etymological discussion, with quotations from Caesar, Plautus, Varro and others, yet the reader has the impression of listening to living speech. Gellius, of course, bowed before the authority of the great Fronto; but at the end he very quietly records that at home he took down the big dictionary in which he found the word "quadriga" in the singular!

Haphazardly turning the pages, the curious may light upon an excerpt from Aristotle to the effect — which may be a surprise to many people — that ice water is bad to drink. Why? Because, according to the Stagirite, "from all water that is frozen the lightest and thinnest part evaporates; and since the most wholesome part is gone, it necessarily follows that what is left is less wholesome." Gellius informs us that he "immediately declared war upon ice water," although his friends "made truce with it on various terms." There are many other problems from Aristotle. "Why do men who are ashamed grow red and those who fear grow pale?" The answer is that the blood of those who feel ashamed flows from the heart to all parts of the body, and therefore comes to the surface; but the blood of those who are afraid rushes to the heart and consequently leaves all the other parts of the body. This reasoning would have satisfied the simple Gellius; nevertheless, he felt like asking his friend Taurus for his opinion. The latter wanted to know more. "It may still be asked," he remarked, "why it is that shame diffuses and fear contracts the blood, when shame is a kind of fear and is defined by philosophers as 'the fear of just censure'?"

But the author whom Gellius most often consulted was not Aristotle; in fact, he seldom goes back earlier than the first or second century before Christ. He quotes Varro very frequently; but his most beloved authors were Favorinus, Julius Paulus, Annianus, and other contemporaries. The *Attic Nights* contains excerpts from nearly three hundred Greek and Roman writers, many of whom are known today only through these passages.

Gellius was born about 120 A.D. in Rome and may have died during the early reign of Marcus Aurelius, about 165. At any rate, he did not publish anything beyond the twenty books of the *Attic Nights*. After his student year or years in Athens, he practiced law in Rome, and kept up his literary interests also. The earliest extant manuscript of his work — a palimpsest — dates from the sixth or seventh century, and most of the others from the twelfth or thirteenth. The first edition was printed in Rome in 1469. Jenson published another in 1472, and then in 1477 Paltasichis issued his edition. This latter was reprinted about a dozen times before the end of the century. But Gellius remained very popular also in later centuries. The Prince Collection of the Library includes a copy printed at Leyden in 1560.

Bought in November 1937.

ZOLTÁN HARASZTI

(*To be continued.*)

Chinese Paintings in America

LES Peintures Chinoises dans les Collections Américaines, edited by Osvald Sirén, [*Cab.80.279.12] contains two hundred fine reproductions from Chinese paintings in American collections, chosen from the Sung, Yuan, and Ming dynasties — in the Western calendar, from about the tenth to the seventeenth century.

In general — the editor comments — American museums are far richer in Oriental art than the galleries of Europe. And the most remarkable collections in America are in the Freer Gallery in Washington and in the Boston Museum of Fine Arts; in his opinion, the department of Chinese and Japanese art of the latter has no equal in the Occidental world. These two galleries have supplied almost all the plates for Professor Sirén's portfolio.

The greatest development of Chinese landscape painting took place during the Sung period, which was marked by an appreciation of natural beauty not attained in Europe until the romantic awakening of the early nineteenth century. The Yuan dynasty was short, and the Ming period is best known today for its architecture and its pottery; yet Ming painting, though less creative than the Sung landscapes, has high quality. The nature studies in this collection are not only the most numerous of the plates, but also the most beautiful; the early ones especially have a loveliness unmatched by anything in European art.

Kuo Hsi, one of the greatest painters of the eleventh century, once wrote, "If a mountain has no mist or cloud, it is like spring-time without flower or grass." Three of his own works illustrate his theories admirably. All the details are from a single scroll entitled "Autumn in the Valley of the Yellow River." In the background, the craggy vertical peaks are blurred by autumn fog; but the tiny twisted trees below are painted with a firm stroke. A painting by Mi Fei, a contemporary, shows all the characteristics of his style: misty trees, without Kuo Hsi's precision of outline, and above them a succession of softly-rounded mountain tops. In contrast to these, two snow scenes from the Museum of Fine Arts, attributed to Fan K'uan, are startlingly bleak.

As time goes on, it is easy to see the gradual shift of interest from romantic landscapes — in which human beings, when they appear at all, are subordinated to the composition — to objects more close at hand, such as the "Blossoming Shrubs and Plants" of Chien Hsüan, and similar flower paintings of the Yuan dynasty. In the Ming period, even the conventional mountain scenes often include pavilions and moving figures.

Another group which comes into increasing prominence is represented by two details from a scroll of the Ming period, showing a cock-fight, watched by an elegant crowd of richly-dressed men and women. The last two reproductions — also from the Museum of Fine Arts — are almost entirely decorative. One is called "A Lady with her Four Children," the other, "A Lady Walking on a Garden Terrace." Both were probably painted by Lēng Mei in the early nineteenth century.

Six years after the publication of this portfolio Professor Sirén issued his *History of Early Chinese Painting,* in two volumes [*8068.02–102]. Ignoring minor artists whose work is lost, the author centers his discussion of stylistic development around the leading personalities, whose characteristics can be determined by paintings still extant. The plates used for illustration are therefore of the highest importance to the text. Here again Professor Sirén has drawn heavily on the resources of the Boston Museum of Fine Arts.

Of special interest is a series of painted brick slabs, dating probably from the end of the Eastern Han dynasty, about the second century A.D., and originally intended to frame the doorway of a tomb. "The Scroll of the Thirteen Emperors," painted by Yen Li-pên in the seventh century, has been considered one of the Museum's rarest treasures since its acquisition in 1932.

H. McC.

Ten Books

Ends and Means. By Aldous Huxley. Harper. 1937. 386 pp. [3567.820.]

Mr. Huxley's avowed aim is to relate the problems of modern civilization to a theory of the ultimate nature of reality. The task might occupy a lifetime, and perhaps it is not entirely his fault if in a prolonged search he makes little progress from his starting point. He founds his inquiry on three questions: What do we want to become? What are we now? How do we propose to attain our ideals? Though the "ends" engage most of his interest, and the "means" most of his space, the book's chief value lies in its answer to the question of what we are. Mr. Huxley's novels have already shown his capacity for acute observation, and he presents here an intelligent diagnosis of the world's diseases. In a series of chapters on politics, war, economics, education, religion, and ethics, he deplores the growth of nationalism, communism, and personal selfishness, and the exclusion of "love and awareness . . . the primary, essential virtues." In most cases, however, he is content with broad principles, referring the reader to technicians for details. In his final chapters the author returns to his basic problem: the nature of the world, and of "the non-attached man" — the ideal of all the great philosophers. Rejecting in turn beliefs ranging from behaviorism to Buddhism and orthodox Christianity, he ends by stating a somewhat nebulous creed of his own, assuming as his goal a mystical unity with an impersonal and nonethical reality. This unity is to be achieved only by the practice of the highest ethical virtue. The book is as convincing as a synthesis by an essentially perplexed man can be.

Red Star over China. By Edgar Snow. Random House. 474 pp. [DS755.S55.]

Soviets have been established in the northwestern provinces of China for more than ten years; but until the present author broke through the surrounding barriers of enemy troops, news about the Red Army there was so unreliable that many writers even denied that the Soviets existed. The scope of Communist achievement described in this account will be a surprise to those whose attention has been entirely concentrated on the Sino-Japanese conflict in the eastern provinces; yet the policy of the Chinese Soviets may be the greatest obstacle to Japanese imperialism today. The famous Long March, in which the Red Army fought its way six thousand miles in a single year, is now almost a legend. But more amazing are the vigor and courage with which these soldiers — almost all under twenty-five — have attacked the problems of government, land distribution, education, and political relations not only with other countries but with the Chinese Kuomintang, the Nationalist party. The fusion of the latter with the Reds seems indeed to offer the most likely hope for unity in China. The Red Army is in many ways more nationalist than Communist, and Russian institutions have been not only adapted but supplemented in Chinese practice.

Madame Curie. By Eve Curie. Doubleday. 1937. 393 pp. [QD22.C81C8.]

"I should have liked the gifts of a writer to tell of this eternal student," the author, the daughter of Marie Curie, complains. But it is precisely because she has laid aside literary artfulness that she has produced a biography worthy of one of the greatest figures of modern science. The translation has been made by Vincent Sheean with skilful simplicity. Most vivid are the chapters on Madame Curie's student days, a time of bitter poverty, when she was only Marie Sklodovska, an obscure Polish girl with indomitable ambition. Yet no less heroic was her married life, when she toiled with her husband for eight years without rest, first to isolate radium, then to explore its properties and uses. They worked in a perfect comradeship, which was the delight of their laboratory assistants; and M. Curie's sudden death in 1906 was a deep blow to his wife. The words of

the journal to which, for the only time in her life, she unburdened her grief, add poignant tenderness to the portrait of a character which might otherwise seem too stern. She devoted the rest of her career to completing the task the two had begun. She took over her husband's chair in physics at the Sorbonne; assumed the direction of the Institute of Radium, the fine modern laboratory which M. Curie himself had been denied; organized X-ray equipment for military hospitals during the War; even, when it became necessary, sacrificed her own privacy to make trips to England, America, and other countries in the service of research. In 1911 she received the Nobel Prize in Chemistry, — the only person to win such an award twice, for eight years earlier she had shared the physics prize with her husband and Henri Becquerel.

Heinrich Heine. By Louis Untermeyer. Harcourt, Brace. 1937. 403 pp. [PT2328.U6.]

Mr. Untermeyer has published with his biography a new translation of Heine's poems [PT2316.A4U5 1937]. This becomes almost a supplement, for it is by constant reference to the poems that he tries to explain Heine's paradoxical psychology. He sees the poet's career as an unending conflict between desire and hard reality. The biographer also stresses Heine's Jewish ancestry; indeed, almost beyond the point, for the poet's intellectual rebellion — in the *Harzreise,* for instance — was shared by the whole German liberal group to which he belonged; and his lyric genius transcended racial background. The *Buch der Lieder* of 1827, his first important book of verse, contained some of the most beautiful poems he was ever to write, including "Die Lorelei," now almost a traditional folksong, and "Du bist wie eine Blume," which has since been set to music more than two hundred times. Yet, though his songs later came to be sung all over Germany, Heine, as a revolutionary, was forced to leave the country. His subsequent life in Paris was freer, but still restless. He became for a time an ardent disciple of Saint-Simon; later he was intimate with Karl Marx, and wrote for the latter's paper a series of ironic socialist poems. Soon after his arrival in Paris, he conceived an overwhelming passion for Crescentia Mirat — "Mathilde," an illiterate girl who enslaved him for the rest of his life. Eight years of chronic invalidism followed, but his creative energy never flagged. His secretary recorded that the finest poems of his *Romancero* were written in his most tortured nights . . . It is not Mr. Untermeyer's fault that the most poignant lyrics are untranslatable, and that his severely literal versions often fail to transmit Heine's strange mingling of cynicism and sentimentality, simplicity and extravagance — a mood which both echoes the romanticists of the past and looks forward to the modern poets on whom he has had such profound influence.

The Harp that Once —. By Howard Mumford Jones. Holt. 1937. 365 pp. [PR5056.J6.]

This biography of the Irish poet Thomas Moore is also a brilliant characterization of the Regency period. In view of the subsequent neglect of the poet, it is difficult to realize the fascination that Moore exerted over his contemporaries. "Hundreds who turned a deaf ear to Wordsworth," Professor Jones remarks, "listened, enraptured, to Moore; thousands to whom Shelley was a filthy atheist learned of tyranny and nationalism from the persuasive Irishman." The son of a Dublin grocer, Thomas Moore had a happy childhood. His parents sent him to Trinity College, where he translated Anacreon. There he came under the spell of Robert Emmet for a while; however, he became no revolutionary, but rather a safely middle-class Whig. In 1808, in collaboration with John Stevenson, he published his *Irish Melodies,* containing "The Harp that once thro' Tara's Halls" and "Believe me if all those endearing young Charms," songs which survive all the poet's other writings — his biographies, operas, his own novel, and the once so popular *Lalla Rookh.* Moore had the talent of attracting people, and his devoted friendship with Byron, in spite of the difference in their natures, is especially well known. His own life was indeed calm, interwoven as it was with the social and

political events of the time. His most momentous adventure was, perhaps, his one-year residence in America, in his early twenties. He lived till 1852; once a beloved man of society, his last years were spent in lonely illness.

Augustus. By John Buchan. Houghton Mifflin. 1937. 379 pp. [2757.59.]

"THE least romantic of great men" — so even his biographer describes the emperor who gave his name to a whole age of history. Yet this dignified study of the Augustan era is never lifeless or trivial, though it is scrupulously documented; and romantic or not, Augustus certainly deserves the sweeping canvas on which his figure is painted. At the age of nineteen he faced an impossible task: to shape an empire from the ruins of the old republic. He built up a complex civil service which held the empire together long after his death. He governed the provinces with a light hand, so that they preserved a healthy native tradition while they conformed to Roman law. He fostered "the Augustan peace," thus securing economic prosperity; and enlisted the help of such patriots as Horace and Virgil in the moral regeneration of Rome. In the author's opinion, "he saved the world from disintegration." As the story develops, it becomes evident that Augustus himself, and not any of his associates, was the mainspring of these reforms, and that many have done him injustice by denying his profound practical intelligence. On the other hand, his administration had two great defects: first, that too much depended on the head of the state, so that the system was unworkable when the power passed to weaker rulers; second, that, being too much governed, men forgot how to govern themselves. Comparison with modern politics is inevitable; indeed, the author — himself now Governor-General of Canada — rather invites it. Nevertheless, though his sympathies are clearly anti-Fascist, his interest in his hero is fundamentally scholarly, not propagandist.

The Golden Century of Spain. By R. Trevor Davies. Macmillan. 327 pp. [DP161.D3.]

THE author, a lecturer at Oxford, has reinterpreted in this book the sixteenth and early seventeenth centuries in Spain in the light of recent historical research. He has tried to steer "between the Scylla of Protestant, Liberal and Anticlerical prepossessions and the Charybdis of Roman Catholic partisanship," and his conclusions are not favorable to the former. Surveying the political, economic, and cultural background of Spanish life at the death of Queen Isabella in 1504, Mr. Davies maintains that the Inquisition, judged by the standards of the times, was "in many ways . . . more just and humane than almost any other tribunal in Europe." He examines with new eyes the character of Philip II, who has been held up for centuries as a tyrant and religious fanatic. Philip, though undoubtedly a devout Catholic, employed only such measures as a secular-minded ruler would have used under the circumstances for the safety of the kingdom, and the majority of his subjects supported his policies. Mr. Davies gives special attention to the economic factor as he explains the history of the revolts of the *Comuneros* in the 1520's, the expulsion of the *Moriscos* or Christianized Moors, and particularly the decline of Spanish prosperity in the seventeenth century. In conclusion he sketches the Golden Age of Spanish culture.

Your Taxes. By William J. Schultz. Doubleday, Doran. 1938. 280 pp. [9336.2A56.]

THE subject of taxation is generally considered the most lugubrious chapter in the "dismal science" of economics, but Mr. Schultz's book is actually stimulating and entertaining. He is objective almost to a fault, giving both or several sides of an argument, often reducing the moral or juridical claims of partisans to absurdity. For he agrees with the farmer in a county tax collector's office who grumbled, "There ain't no justice in taxes!" Mr. Schultz discusses the pressure which economic groups exert on the legislatures; the value of general taxpayers' associations; and the relation of taxes to savings and expenditures in the various income groups, showing that the high income taxpayers tend to reduce their

savings, while the poor and the lower middle-class reduce expenditures. In regard to the tax-controlling power of the law, he points out that the Constitution does not forbid states to tax goods moving or made in interstate commerce, but that the Supreme Court has so interpreted it. He handles expertly many other timely issues, such as the evolutionary movement which inclines toward progressive taxation; the revolutionary effect of high protective tariffs; the taxes on chain stores, which are abolishing this kind of business from many parts of the country; and the undistributed profit tax.

Beyond Horizons. By Lincoln Ellsworth. Doubleday, Doran. 1938. 403 pp. [G585.E6A3 1938.]

THE book falls into three parts, covering the author's long period of preparation for his life work, then the Arctic, and finally the Antarctic explorations. Lincoln Ellsworth was a timid child who gave little promise of the man of great physical endurance and courage. School and college bored him, and he was glad to leave the classroom for a succession of engineering jobs, following these later with explorations in Canada, Yucatan, and Peru, and an interlude of war service in France. But for many years ill health foiled his cherished ambition to explore the polar regions; and besides, his father, the financier and art patron, James W. Ellsworth, stubbornly opposed his plans. In 1924 the elder Ellsworth at last consented to finance a polar flight by Amundsen, and gave his son reluctant permission to join the expedition. The narrative of this first Arctic flight in Dornier-Wahl planes, and their perilous landing on the ice, contains some of the author's most thrilling experiences. The next Arctic flight was the Amundsen-Ellsworth-Nobile expedition in the dirigible *Norge* across the polar sea in 1926. Ellsworth's Antarctic explorations, begun in 1934, included two unsuccessful attempts, until in November 1935 he sighted mountains never seen before, and soon stood "in the heart of the only unclaimed land in the Antarctic — in the whole world," where he raised the American flag.

World History of the Dance. By Curt Sachs. W. W. Norton. 1937. 469 pp. [4049A.1072.]

UNLIKE many books on the subject, this scholarly work is much more than a glittering history of ballet and stage dancing. Indeed, Dr. Sachs almost ignores the ballet, which, as an artificial form, finds no place in his theory of the dance as man's primary mode of expression. The first part of the volume analyzes the dance throughout the world, discussing "expanded" and "close" movement; different ritual motives (fertility, war, health, and so on); and forms, divided into two general types, individual and choral dances. Following these is a brief but meaty chapter on melody and rhythm. The rest of the book is an historical account of the dance from the stone age to the beginning of the twentieth century, based on the definitions in the early chapters. Here Dr. Sachs shows in detail how the European dance developed from an unfettered expression of ecstasy into the formalized pavanes and minuets of the sixteenth century. The decline of the choral dance is, according to him, an indication of social development. With the triumph of individualism, the couple dance took and retained the leading position; and in the modern world, which has rediscovered the body, "the expressive imitative dance is awakening." There is, however, no analysis of the modern schools, for the history ends with Isadora Duncan's revival of the natural dance — which, in spite of the dancer's denial, Dr. Sachs appears to ascribe to imitation of Hellenic art.

Library Notes

Fifty Years of Music in Boston

THE article entitled "Fifty Years of Music in Boston," which appeared in the October, November, and December issues of More Books, has been reprinted in a limited edition. The booklet consists of 47 pages, and has an extra cover. Copies — at the price of 25 cents each — may be obtained by application to the Office of the Director.

A Boston Essayist

A PLEASANT group of essays with a true Boston flavor is *Nomads and Listeners,* selected from the columns written for the Boston *Transcript* by the late Joseph Edgar Chamberlin during more than twenty-five years of service [PS3505.H242N61937]. Yet it is not confined to local matters. Mr. Chamberlin's whole newspaper career lasted from 1868 until his death in 1935, and took him all over the United States, to Mexico and Hawaii, and to Italy, France, and Spain. As Professor Samuel M. Waxman, editor of the volume, writes in the preface, he was among the pioneer American columnists, and was for many years the *Transcript's* chief editorial writer as well. He also covered the more important interviews; indeed, he once remarked that he had interviewed every president of the United States from Grant to Coolidge.

Mr. Chamberlin's essays reveal a kindly, intelligent, and forceful personality. Though his sympathies were wide, his two chief interests were books and the out-of-doors. "The Birds that Sing in the Spring," for instance, shows not only a liking for birds, but a technical knowledge of their varieties and habits. Another paper is an almost lyrical description of the Arnold Arboretum in the full glory of the Japanese cherry blossoms. Among the literary essays, "A Note on Thoreau" discloses Mr. Chamberlin's affection for the Concord writers; and a second — the longest on any subject — is an appreciative study of Walt Whitman, particularly his Boston contacts. "A Book-lover's Heaven" is a delightful speculation on the immortality of one's personal library. One or two are biographical, such as the editorial written for Charles Eliot Norton's ninetieth birthday, and the sketch of Theodore Roosevelt, whom Mr. Chamberlin knew when he himself was reporting the Spanish-American War. "Rocamadour" describes the legends of a pilgrims' shrine in southern France. But though Mr. Chamberlin proves in these pages to be a friendly critic of books and literary men, his most charming essay is "Peace — in East Ephesus," which pictures a small New England town of a type once known to every reader, but now far less familiar.

Mr. Chamberlin was a voluminous writer, especially when one considers the high quality of his work. Professor Waxman's selection, by reflecting in small scope the personality of the author, shows taste and insight.

A Monarch of Dullness

THREE newly-acquired first editions of plays by Elkanah Settle supplement four already in the Library. Settle's dramas are rarities, since none of them was reprinted after his death — a fate which is perhaps not surprising, for though Settle once posed as a rival of Dryden, he later attained a depth of dullness which even in his lifetime became proverbial. To him, in a sense, we owe the *Dunciad;* for when, as Pope puts it, he was "gather'd to the dull of antient days," the Throne of Dunces fell vacant. It is Settle's spirit who presides over the third book of the *Dunciad,* and who at last hands on the succession to his heir, Theobald.

The earliest of these three plays, *Ibrahim, the Illustrious Bassa,* a heroic tragedy in rhymed couplets, was acted at the Duke's Theatre in 1676 and printed in London in 1677. The unhappy playwright, though not yet thirty years old at the time of the performance, had his greatest popularity

already behind him. The tragedy follows the fashion of the age in its oriental setting. *Ibrahim,* the victorious general and friend of the Sultan Solyman, loves Isabella, a Christian princess, for whom the Sultan has conceived a violent passion. Isabella and her lover are intercepted in flight by a tool of Solyman, whom Ibrahim stabs, and who, before dying, kills the Sultan's daughter. The wife of the sovereign drinks poison, and by her heroism restores him to sanity and remorse. Both plot and lines are bombastic, but in this play at least Settle did occasionally achieve true poetry, and the drama won a great reputation.

The second play, *The Female Prelate,* is based on the Pope Joan legend and is largely political propaganda. For a while Settle was a mouthpiece for the Whig party and a devoted follower of the Earl of Shaftesbury, to whom he dedicated the piece, though he turned Tory a few years later. The third play, *The City Ramble,* acted in 1711, belongs to the decline of the poet's fortunes, and was openly based on Beaumont and Fletcher's *Knight of the Burning Pestle* and *The Coxcomb.* Its frivolity and coarse language are typical of Restoration comedy; but its moralizing tone is colored by the post-Restoration reaction.

The Life of Jonathan Wild the Great

AMONG several recent purchases in the field of English literature is a first edition of Henry Fielding's *Miscellanies,* published in three volumes in London in 1743. Fielding's affairs were in a critical condition at the time, and the mixed contents of the work are in themselves proof that publication was forced upon him. The first two volumes contain verses and essays; the third is the first edition of one of Fielding's most famous works — *The Life of Mr. Jonathan Wild the Great.*

Fielding's preface is a pathetic acknowledgment of the difficulties under which he was laboring at the time. "Indeed when I . . . survey the Accidents which have befallen me," he wrote, "and the Distresses I have waded through whilst I have been engaged on these Works, I could almost challenge some Philosophy to myself, for having been able to finish them as I have." He was badly in debt. Early in 1742 his little daughter Charlotte had died. His wife was desperately ill, and he himself was so tormented with gout that he could neither write nor practice law. Yet in the midst of all this misery he did write not only his most powerful satire, in *Jonathan Wild,* but also some of his most delightful foolery, in *An Essay on Nothing* and in *A Journey from this World to the Next.* The last mentioned work was written in imitation of Lucian's *Vera Historia,* but it breathes an atmosphere of good English comedy, for Fielding rides in a stage coach to Elysium and there meets Virgil "with Mr. Addison under his Arm" — not to mention Homer with his French translator, the sedate Madame Dacier, on his lap.

The masterpiece of the *Miscellanies,* however, is Fielding's mock-heroic biography of "the great Jonathan Wild," which, if not so hilarious as the *Journey,* is nevertheless far more powerful as a sustained satire. The real Jonathan Wild had enjoyed a career of smoothly-organized racketeering probably unrivalled until the twentieth century. After he was hanged in 1725 a number of cheap pamphlets told the story of his life, two of them written by Daniel Defoe. But Fielding had greater ambitions. Early in 1742 Sir Robert Walpole, whose activities as prime minister had won him universal hatred, fell from power, and Fielding seized the chance to develop a parallel between Wild's methods and Walpole's, which had already caught the public fancy in *The Beggar's Opera* and some of the papers. Wild's expert manipulation of his gang, his cruelty to his hirelings, and his personal avarice all had, in Fielding's eyes, analogies in Walpole's vast political machine, his treachery to his hangers-on, and his reputation for enriching himself and his favorites at the expense of the nation. Fielding denied that he meant to particularize any special villain; but he made suspiciously apt references to

"those great arts, which the vulgar call treachery, dissembling, promising, lying, falshood, &c., but which are by great men summed up in the collective name of policy, or politicks, or rather *Pollitricks*."

Many years later, Fielding revised the portrait, changing the word "Prime Minister" to "Statesman," and obscuring the more specific allusions by an apologetic advertisement. It is this second version which is best known today.

H. McC.

The Journal of Delacroix

OUTSTANDING among recent art books is *The Journal of Eugene Delacroix* [8063.03–446], translated into English by Walter Pach. It covers the years 1822–24, when Delacroix was first coming into prominence, and then, after several gaps, the long period from 1847 to his death in 1863. The original notebooks have been reduced to about half their original bulk; but the pages omitted, according to the editor, are of no interest to the general reader. The work shows throughout the same vitality which marks everything Delacroix painted. Some entries are merely memoranda, quick jottings which show vividly how the artist could note the salient points of a scene and hold them ready in his mind for the canvas. The best of these verbal sketches occur in the pages covering Delacroix's journey to Morocco in 1832. The Orient appealed not only to his romantic temperament but to the color sense which was already highly developed in him, and his few months in Morocco left a lasting impression on his work. Several drawings and color studies here printed are taken from Arab scenes and figures.

A great deal of the journal, however, is an exposition of the painter's own mental and artistic progress. In times of great activity, Delacroix kept no regular diary; but in moments of relaxation he used his notebooks to record thoughts on all sorts of subjects, chiefly, of course, on art, but also on music, drama, and society. Many passages were written for the vast dictionary of the fine arts which it was his ambition to compile. But other notes, not so specifically composed, are also the fruit of long meditation. These appear especially in the later portions, where the vigorous romanticism of the artist's youth becomes a tendency to philosophize. The journal makes constant reference to Delacroix's contemporaries — among others, Géricault, his friend and master; Ingres, with whose theories of art he consistently disagreed; and Chopin, with whom he held some spirited conversations.

The text is very fully illustrated, not only with plates in color and duotone, but with many drawings from Delacroix's sketch books. **H. McC.**

Zebulon Pike among the Indians

THE Library has recently added to its list of Americana Zebulon Montgomery Pike's *Exploratory Travels through the Western Territories of North America,* in the first London edition of 1811. The work had been previously published in Philadelphia in 1810.

Two years after the purchase of Louisiana, young Lieutenant Pike was put in command of a small expedition to explore the newly-acquired region. His aim was to follow the Mississippi to its source; but he also had instructions to report on the population and trade of the various Indian tribes, to negotiate for the erection of military posts, and to spare no pains to conciliate the Indians. He started from St. Louis on August 9, 1805, and returned on April 30, 1806. His journal and notes while on the way constitute the first part of this volume. Considering the conditions under which he wrote — sometimes nearly starved, in torn moccasins and in danger of freezing, shooting dangerous rapids, and marching through savage territory — it is surprising that he wrote so good-humoredly. He reached the head waters of the Mississippi in mid-winter; but his greatest achievement was his success with the Indians. He made peace between the Sioux and Sauteurs, who had for years been deadly enemies; and on March 27 he wrote a moving account of the peace ceremonies in his journal.

Soon after his return, Pike was sent

up the Missouri and Osage Rivers, to deliver to their home in Grand Osage a band of Indians who had been freed from captivity. Then he marched on in search of the Red River, encountering even more hardships than on the Mississippi expedition. He was obliged to leave behind two men with frozen feet; and once, though once only, he had to threaten a soldier with the death penalty. The rest of the journal gives his experiences and observations in the interior of New Spain, where, on account of Burr's conspiracy, there was considerable suspicion of American travellers, though Pike and his men were hospitably received. He returned to Natchitoches on July 1, 1807, and was warmly commended by Congress. Later he became a Brigadier-General, but was killed in the War of 1812, at the age of thirty-four.

M. M.

When Doctors Disagree

THE *Converted Jew*, by John Clare, of which the Library has acquired a first edition, is a work of considerable rarity. It is a thick little quarto volume, printed in 1630 "permissu Superiorum," probably at Douay. John Clare, a learned Jesuit, was successively prefect of studies at the English College in Rome and professor of Scripture at Louvain. At the time of his death in 1628 he was rector of the Jesuit district of Wales. Though *The Converted Jew* cannot be ascribed to him with absolute certainty, he had completed some such work for the press before he died.

The book is planned with some imagination. The Rabbi Michaeas wishes to embrace Christianity, but "knoweth not to whether side to range himselfe"; so he discusses the matter with Cardinal Bellarmine and Dr. William Whitaker. Cardinal Bellarmine, one of the most learned Catholic scholars and the chief leader of the Counter-Reformation, had held the chair of controversial theology at the college in Rome. Dr. Whitaker, a defender of Calvinism, was famous for his refutations of Bellarmine, and it has been said that even his opponent admired him. In the book, of course, the Cardinal wins the argument. Michaeas decides to be baptized in the Catholic faith.

In the two following dialogues, the converted Jew plays the role of Catholic apologist. In one he argues with Ochinus, Neuserus, and Dr. John Reynolds against the continuity of the Protestant tradition, and is so persuasive that the first two renounce the Christian religion altogether and become respectively a Jew and a Turk! The third, like a true Englishman, sticks to his opinion. Dr. Reynolds was president of Corpus Christi College, Oxford, and one of the translators of the Authorized Version of the English Bible. Ochinus, once a General of the Capuchin order, had been among the first to preach Protestantism in England.

Michaeas has his final argument with the Lord Chief Justice and the Vice-Chancellor of Oxford, and proves to them that Protestants are more chargeable with disloyalty than Catholics; all the same, he receives a stern reproach for his propaganda from the Vice-Chancellor.

A Tongue-Combat

THE Library has just acquired a characteristic seventeenth-century tract by Thomas Scott, entitled *A Tongue-Combat* and printed anonymously in London in 1623. The combat takes place between two English soldiers, Red-Scarfe who serves the Spanish king, and Tawny-Scarfe who supports the House of Orange. Needless to say, the zealous Protestant, Tawny-Scarfe, is given many more pages and stronger arguments than his antagonist.

The dialogue is valuable because it expresses the religious and political passions of the time in vigorous popular speech. The Protestant reviews the grievances of the Netherlands against Philip II, defends Queen Elizabeth, and accuses the Spanish ambassador of plotting treason in England. But his accounts of Spanish avarice and cruelty in the New World are the most interesting today. "I pass by all that incredible crueltie which the

Spaniards have and do exercise towards the Indians," Tawny-Scarfe condescends to say. ". . . Neither yet will I mention what the French have felt in Florida, where Pedro de Melendes hung up all the Frenchmen under the command of Laudovice . . . A watch word and a mirrour to ours abroad in Virginia and the Bermudas, as also to us at home, to teach us to beware, and behold what courtesie we are to expect from them where they are masters." In regard to Spanish claims in America, he comments, "America is more then the fourth part of the knowne world, the hundreth part whereof is neither possest nor knowne by the Spaniard, who wants men to people what hee hath grasped already. Why then should not our King employ his numerous Nations that way, for the strengthening and enriching of his owne State; enlarging the bounds of Christendome, and spreading of the Gospel with freedome?"

The Library has four of Scott's other pamphlets, notably his *Vox Populi,* written against the marriage of Prince Charles to the Spanish Infanta. Scott himself was for a time chaplain to James I, and, as may be inferred, a devout hater of Spain. He was assassinated in 1626, by a demented soldier.

A Boston Painter on Vermeer

PHILIP L. HALE'S *Vermeer* is an appreciative biography of the great Dutch master, by a Boston painter who taught for forty years at the Museum of Fine Arts. This volume, a revision of the author's earlier *Jan Vermeer of Delft,* was left unfinished at his death in 1931, and has since been completed by Frederick W. Coburn and Ralph T. Hale. The call-number is 4106.06–943.

One chapter deals with the facts of Vermeer's life — an uneventful career on which Mr. Hale blames much of Vermeer's prolonged obscurity, since most people like to dramatize great painters. The rest of the text is devoted to the artist's work, his methods and technique. The author finds in Vermeer more than one resemblance to the art of Japanese designers: for instance, his balance of light and dark masses, his fondness for designing in dark against light, and the simplicity of his arrangements, in which he was quite unlike other Hollanders of his time. Mr. Hale also calls attention to the artist's individual color composition, based largely on blue, lemon yellow, gray, white, and black. Most of all, however, he praises Vermeer for exquisite finish and acuteness of observation, which he sums up as " an appreciation of the rightness of things."

The second part of the volume contains a catalogue raisonné of Vermeer's paintings; and there are over fifty reproductions, ten of them in color. One is taken from "The Concert," now at the Isabella Stewart Gardner Museum in Boston.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Agriculture
Amusements. Sports
Bibliography. Libraries
Biography
Business
Children's Books
Domestic Science
Drama. Stage
Economics
Education
Essays. Literature
Fiction
Fine Arts
Genealogy
Geography
History
Journalism
Language
Law
Local History
Medicine. Hygiene
Music
Navigation. Aviation
Philosophy. Ethics
Poetry
Politics & Government
Psychology
Religion. Theology
Science
Sociology
Technology
Travel & Description
Wit & Humor

The symbol = following a title indicates that the work is a gift to the Library

Agriculture

Oberholtzer, Kenneth Edison. American agricultural problems in the social studies. Columbia Univ. 1937. v, 119 pp. *3592.220.718

Thompson, Willard Chandler. Egg farming. Orange Judd. 1936. 335 pp. SF487.T47

Amusements. Sports

American Physical Education Association. Soccer for women and girls. American Sports Pub. Co. [1936.] 4007.454

Bruette, William Arthur. The cocker spaniel, breeding, breaking and handling. Stackpole. 1937. 216 pp. Illus. SF429.S7B7

Dower, Kenneth Gandar. The spotted lion. Little, Brown. 1937. x, 331 pp. 4003.282
Adventure and sport in Africa.

Hardwick, Mary. Lawn tennis for women. New York, Mill. 1937. 88 pp. GV995.H32

Neil, C. Lang. The modern conjurer and drawing-room entertainer. Kemp. 1937. 386 ppp. Illus. 4006.259
With over 500 original illustrations from photographs.

Rutledge, Archibald. An American hunter. Stokes. [1937.] x, 461 pp. 4008.584
A sportsman's reminiscences of hunting various kinds of game.

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Describes the life of a reporter in the Nation's capital.

Carpenter, Frances. Tales of a Chinese grandmother. Doubleday, Doran. 1937. 261 pp. Plates. Z.40h 241.3
A collection of folk lore from trustworthy sources.

Coatsworth, Elizabeth. Alice-all-by-herself. Macmillan. 1937. Illus. Z.F.53c 9
A convincing Maine story of a ten year old girl living in Damariscotta in the midst of happy normal surroundings.

Davis, Julia. No other white men. Dutton. [1937.] 242 pp. Maps. Z.20d 5.1
A well-told narrative of the Lewis and Clark expedition.

Gay, Zhenya. Sakimura. Viking. 1937. Illus. Z.F.65g 1
About a Siamese cat's quest for a playmate. Illustrated with striking lithographs.

Gere, Frances Kent. Once upon a time in Egypt. Longmans, Green. 1937. 71 pp. Z.10g 10.1
European civilization of 5000 years ago is pictured in this story of a young nobleman's hunting trip.

Hatch, Richard W. The curious lobster. Harcourt, Brace. [1937.] Illus. Z.F.23h 1
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A non-technical earth history with large colored maps showing the changing eras of geological time.

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Pictures the start of the rise of the merchant class and the beginning of the Hanseatic League in the year 952.

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Delightfully illustrated story of a Siamese kitten.

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This is a realistic and engaging picture of a little New England girl transplanted to New York in the 1870s.

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Stong, Phil. High water. Dodd, Mead. 1937. Illus. Z.F.101s 4
A humorous story of a burro who used to stand and "just think."

Turngren, Annette. Flaxen braids. Nelson. 1937. Illus. Z.F.25t 1
The scene is laid in northern Sweden.

White, Eliza Orne. The farm beyond the town. Houghton, Mifflin. 1937. Illus. Z.F.20w 23
The story of a little girl's visit to her grandfather in the country.

Wilder, Laura Ingalls. On the banks of Plum Creek. Harper. 1937. Illus. Z.F.57w 4
Continues the pioneering experiences in Minnesota of the family of the "Big Woods."

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Frohman, Daniel. Encore. Lee Furman. [1937.] xii, 295 pp. Plates. PN2256.F72
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The Bulletin of the Boston Public Library

MARCH, 1938

The Life of Johnson

THE news that the Boston Public Library has recently acquired a first edition of Boswell's *Life of Johnson* will, it is hoped, please everybody. It may be, indeed, a surprise to many that the Library did not possess this great and famous work until now. For surely there are few books in English literature which have a wider appeal than this inimitable biography.

There is no need to present here a minute bibliographical description of the work, a task which has been done many times before. It is enough to state that the Library's copy is uncommonly fine. Originally, in 1791, the book was issued in blue-grey boards, but very few copies may be found to-day in this condition. The one in the Library, in two volumes, is bound in brown crushed levant morocco, with gilt-tooled leaf fleurons on the backs and gilt dentelle borders inside. The tops too are gilt; the fore and lower edges, however, are entirely uncut. The binder's art, which has contributed so much to the destruction of the value of first editions, has mercifully spared these volumes. In this instance, the covers really fulfill their purpose: they protect the book and also enhance the beauty of its appearance. The size of the copy is 11⅝ by nearly 9 inches, which makes a very handsome quarto. The paper, now of a bluish tint, is in excellent preservation; only a single leaf is foxed. The engraved portrait of Johnson, which serves as a frontispiece to the first volume, has a full ⅜ inch margin below the plate impression at the lower edge. This engraving, made by James Heath from the portrait painted by Sir Joshua Reynolds in 1756, represents the great lexicographer sitting at a table, his *English Dictionary*, published in the preceding year, standing on end at his elbow.

The title-page, the same in both volumes, is garrulous, as most eighteenth-century title-pages are. It states that the biography "comprehends" an account of Johnson's "studies and numerous works"; "a series of his epistolary correspondence and conversations with many eminent persons"; "various original pieces of his composition never before published"; and finally, "the whole exhibiting a view of literature and literary men in Great-Britain, for nearly half a century, during which he flourished." To keep his purpose in mind, he selected as his motto, also printed on the title-page, the lines of Horace: *"Quo fit ut omnis Votiva pateat veluti descripta tabella Vita senis.* — Thus it happens that the whole life of this old man is as open to the view as if it had been painted on a votive tablet." This was an ambitious undertaking!

Boswell, in all his despondency and self-torture, knew that he was producing an important work. "I think it will be the most entertaining collection that has appeared in this age," he wrote to a friend shortly before the publication. While the work was in composition, he habitually referred to it as "my Magnum Opus."

The volumes have the customary features: the Dedication to Sir Joshua Reynolds is followed by the Advertisement, then by the Alphabetical Table of Contents, and the Corrections and Additions. The reason for printing these last two at the beginning of the work was to increase the thickness of the first volume, since the second had extended to greater length than had been anticipated. Even so, the first comprises only 554 pages, as against 588 of the second. The Library's copy contains the typographical error on page 136 in the first volume, having "gve" instead of "give." Since the "i" manifestly was dropped out when a correction was made in the line, the set represents the first state. (In the second state, the correction is introduced and "give" is spelled correctly.) Three of the cancel leaves of the second volume are on stubs, among them pages 301–02, which record, in an attenuated form, Johnson's views on conjugal infidelity. The other cancel leaves do not appear to be mounted. Three bookplates — those of the libraries of M. C. D. Borden, R. B. Adam, and Roderick Terry — are signs of former ownership.

An autograph letter signed "H.L.P." and dated 17 June 1803 is inserted in the second volume. It was written by Hester Lynch Piozzi, the former Mrs. Thrale, to James Robson, the London bookseller. Mrs. Piozzi was then staying on her estate "Brynbella" in Carnarvonshire. She wrote in her characteristic style, a mixture of display and simplicity:

> "Your letter, dear Mr. Robson, was exceedingly good natured and like yourself — mindful of an old Friend. It will be very pleasing to me to see your son here in Wales, but he must learn the language if he means to reside much and do duty. How glad am I that Lady Mary Wortley had the kind word in retrospection which she so well deserves. Be so good as to send her works to Mayhew and Ince directed for me at Brynbella and they will come safe. The Democrats, foreign and domestic, have brought all Europe into a miserable condition and poor old England *must* take share with the rest.
>
> "Like Polypheme, the Gyant of *our* Day will fling a rock after us, I doubt it not: had we kept peace with him . . . *he* would perhaps have kept Polypheme's promise to Ulysses:
>
> When all thy company have felt my pow'r
> Noman shall be the *last* that I'll devour.
>
> These were the *best* terms we could have hoped for, and open war is surely better than they.
>
> "Pitt and Addington have very high characters — both of them — as men of integrity and honour; they will not sacrifice a Nation to private pique, and gain that Nation's curses . . . I won't think it.
>
> "Meanwhile your son has chosen a profession which all parties seem uniting to degrade: two bishops and one dean dead lately have left their families piteously provided for . . . Yet are these Democrats never contented till tythes shall be no more. When will such evils stop? and

who shall live to see the end of them? Not I believe Your faithful ser't and old acquaintance H.L.P.

"Mr. Piozzi is a'bed with gout in hands and feet but joins with me in best wishes and warm invitations to Brynbella.

"Send me some *good* pens, and Paper with the books for very pity: the paper like this, but *larger* 4to size if you please, I can get nothing here."

It may be added that Mrs. Piozzi did live to see the end of the war. In fact, she died only three days before "the Gyant of our Day," by whom she obviously meant Napoleon. Johnson's "sunny little thing," who so grievously shocked her old friend by marrying her daughter's singing-master at forty-four, celebrated her eightieth birthday by a ball for six or seven hundred people at Bath.

IT HAS been said that there is no figure in the whole range of history better known than Samuel Johnson. It may be said with equal truthfulness that there is no great book whose making is more fully recorded than the *Life of Johnson*. G. Birkbeck Hill's monumental edition of the biography, first published in 1887, has been justly regarded as a triumph of literary scholarship. The edition has been admirably revised and enlarged in recent years by L. F. Powell of Oxford. In 1924 Professor Chauncey B. Tinker issued Boswell's *Letters,* in two volumes, including nearly a hundred new pieces not printed before. Then the catalogue of Johnsoniana belonging to Robert B. Adam of Buffalo, published in three volumes in 1929, made accessible a large amount of information. The Adam library has portions of the *first* proofs of the *Life,* covering two hundred pages of the first volume, and an almost complete set of the *revised* proofs. But the most important addition to our knowledge — probably the most important literary event of its kind in our time — was the discovery of Boswell's Journals at Malahide Castle in Ireland. This great mass of manuscripts, lost for nearly a hundred years, was acquired by Colonel Ralph H. Isham of New York, and published in a sumptuously-printed limited edition of eighteen volumes in 1928–34. Scholars, and Boswellians in general, naturally turned with the greatest curiosity toward these papers.

One of the principal questions on which the newly-found Journals promised enlightenment was the extent of Edmund Malone's help in the preparation of the *Life of Johnson*. "I cannot sufficiently acknowledge my obligation to Mr. Malone," Boswell wrote in the Advertisement to the first edition, "who was so good as to allow me to read him almost the whole of my manuscript, and made such remarks as were greatly for the advantage of the Work." Further, he added: "I regret exceedingly that I was deprived of the benefit of his revision, when not more than one half of the book had passed through the press." There has been considerable speculation as to the exact meaning of these lines.

Yet Boswell's statement was sufficiently clear; and his letters to William J. Temple, even in the state as published in 1857, contained very definite information. There is the letter of January 10, 1789, in which Boswell lets his friend know: "Whenever I have completed the rough draft, by which I mean the work without nice correction, Malone and I are to prepare one-half perfectly, and then it goes to press." He hoped that by the end of May his book

would be out. The years 1789–90, however, were especially melancholy in Boswell's distraught life. He tried desperately for success in politics and at the bar in London, but all his expectations were futile. In his letter of October 13, 1789, he speaks again of Malone, who "obligingly revises" his work. "The revision of my *Life of Johnson,*" he wrote a few weeks later, "by so acute and knowing a critic as Mr. Malone, is of most essential consequence, especially as he is *Johnsonianissimus* . . ."

The *Life of Malone,* published by Sir James Prior in 1860, furnishes, besides, many facts concerning Boswell's financial difficulties at that time. He asked Malone and Sir Joshua Reynolds to sign a bond for him, assuring them, however, that refusal would not in the least interfere with their relations with him. The transaction had to be dropped. Then he pestered his friends for advice as to whether he should accept a thousand pounds for the copyright of his work. His situation was desperate.

In the preface to his edition of Boswell's *Letters,* Professor Tinker remarks that the correspondence assembled therein "supplies the largest amount of information regarding James Boswell which is to be found outside the *Life of Johnson.*" This was true in 1924 — and not only concerning the biographer but also the biography. Yet the letters during the first three years after Johnson's death contain few references to the book. The earliest to mention it is the one addressed to Bishop Percy on March 20, 1785, in which Boswell says that the work will be "enriched with letters and other original pieces of Dr. Johnson's composition." On July 1 he advises the Dublin antiquary Joseph Cooper Walker: "It is my design in writing the life of that great and good man, to put, as it were, into a mausoleum, all of his precious remains that I can gather." Engaged on his *Tour to the Hebrides,* he let a year pass before he solicited further material from Bishop Percy. Then for nearly two years the correspondence is again silent about the biography.

More abundant are the data in the letters about the printing of the book. By September 30, 1790, the first volume was finished. The birth of the second was much more painful. Even such *minutiae* as in the letter of December 16 are recorded: "My work has met with a delay for a little while — not a whole day, however — by an unaccountable neglect in having paper enough in readiness. I have now before me page 256." On January 18, 1791, Boswell further reports: "Page 376 of Vol. II is ordered for press, and I expect another proof tonight. But I have yet nearly 200 pages of copy besides letters, and the *death,* which is not yet written . . . Your absence is a woeful want in all respects. You will, I dare say, perceive a difference in the part which is revised only by myself and in which many *insertions* will appear." On January 29 the author was upset because Steevens "kindly" told him that he had overprinted and that curiosity about Johnson now existed only in their own circle. Yet, however slowly, the printing was proceeding. Boswell was obliged to leave out some of the letters, for, as he explains: "My first volume makes only 516 pages, and to have 600 in the second will seem awkward, besides increasing the expense considerably." It was then that the ingenious device of prefixing the index, and thus thickening the first volume, was struck upon. "I go sluggishly and comfortlessly about my work," he complains in the same letter, adding: "As I pass your door, I cast many a longing look."

THE

LIFE

OF

SAMUEL JOHNSON, LL.D.

COMPREHENDING

AN ACCOUNT OF HIS STUDIES AND NUMEROUS WORKS,

IN CHRONOLOGICAL ORDER;

A SERIES OF HIS EPISTOLARY CORRESPONDENCE AND CONVERSATIONS WITH MANY EMINENT PERSONS;

AND

VARIOUS ORIGINAL PIECES OF HIS COMPOSITION,

NEVER BEFORE PUBLISHED.

THE WHOLE EXHIBITING A VIEW OF LITERATURE AND LITERARY MEN IN GREAT-BRITAIN, FOR NEAR HALF A CENTURY, DURING WHICH HE FLOURISHED.

IN TWO VOLUMES.

By JAMES BOSWELL, Esq.

——— *Quò fit ut* OMNIS
Votiva pateat veluti descripta tabella
VITA SENIS.—— HORAT.

VOLUME THE FIRST.

LONDON:
PRINTED BY HENRY BALDWIN,
FOR CHARLES DILLY, IN THE POULTRY.
MDCC XCI.

Title-page of Boswell's "Life of Johnson," Printed in London in 1791
Facsimile Somewhat Reduced

The cancels caused considerable worry to the author just before publication. He found that he had to cancel the leaf of the first volume in which he related that Johnson wrote the Dedication for Sir Joshua's book. But Sir Joshua was one who deserved all consideration. Others, however, were annoying with their touchiness. "That *nervous* mortal W. S. H. [amilton]," he wrote to Malone, "is not satisfied with my report of some particulars *which I wrote down from his own mouth,* and is so much agitated, that Courtenay has persuaded me to allow a *new edition* of them by H. himself to be made at H.'s expense." In another instance Boswell took spontaneous fright. "It has occurred to me," he continued in the same letter, "that when I mention a *literary fraud* by Rolt, the historian, in going to Dublin and publishing Akenside's *Pleasures of the Imagination,* with his own name, I may not be able to authenticate it, as Johnson is dead, and he may have relations who may take it up as an offence, perhaps a *libel.*" He asked Malone whether he should cancel the leaf and omit the story altogether, or give it as one which Johnson laughingly repeated. Later, however, he gathered courage, and let the page stand as it was.

The proof sheets in the Adam Library represent Boswell in the actual process of revision. In 1927 Mr. R. W. Chapman closely examined these sheets, and his findings are highly instructive. The following note shows how anxious the author was to rescue every scrap that might add to the interest of his work; yet he was thinking at the same time of the printer's convenience: "I have *catched* a small fugitive piece in 1760, which *must* be put into its place on the next page. I hope that by making less White between the poetical divisions you may get it in without changing anything more than in this first leaf." Although he was usually in pleasant humor, some of the misprints made him irritable: "Pray observe that in Inchkenneth there is first an H and then a K: as these letters are apt to be mistaken in M.S., I mention this. The first syllable of this word is the same word with the measure *Inch.*" In reporting his innumerable anecdotes, Boswell often merely described a person instead of naming him. In one case he changed a reference to Gibbon, in the margin, to the circumlocution: "The historical writer, and to me offensive sneerer at what I hold sacred . . ." One may find also some elucidation of the much-mooted question as to whether Johnson's sayings are quoted in his own words. The dictum, for example, "Burke *is* an extraordinary man. His vigour of mind is incessant," was altered on the proof-sheet to "His stream of mind is perpetual." The correction is accompanied by the author's joyful exclamation: "I restore, I find the exact words as to Burke." There are many such details, perhaps irrelevant to the layman, but illuminating to the scholar.

THIS is the picture which students of literature were able to form about the composition of the *Life of Johnson* before the discovery of the Malahide Papers. What, then, is the information to be gathered from this trunkful of new manuscripts?

To say the least, the publication of the first volumes of the series fully justified the most sanguine expectations. The journals of Boswell's early travels in France, Italy, and Germany; his conversations with Rousseau and Voltaire; his courtship of Zélide; his amorous adventures — all those experiences which he was so eager to confide to the world, only to be coldly dissuaded

by Dr. Johnson — have introduced a young man so fantastic as to be beyond the imagination of the most ardent Boswellians. These were years in the life of the Laird of Auchinleck which were nowhere accessible before, except in some of the letters. The twenty-two years of Boswell's acquaintance with Johnson — that is, from 1763 until the latter's death — had already been fully recorded in the *Life of Johnson* and in the *Tour to the Hebrides.* In regard to this period, therefore, it would have been too much to expect any sources as new and rich as the earlier manuscripts.

The last four volumes of the series — Volumes XV–XVIII — are full of notes about the biography. Boswell was in Edinburgh when Johnson died. It was three days before he heard of it. Under "Friday 17 December" there is this entry in the Journal for 1784:

> "This must be ever remembered as a melancholy day, for it brought me the dismal news of my great and good Friend, Dr. Samuel Johnson. His Physician, Dr. Brocklesby, favoured me with a very full letter dated on Monday the 13, the night of his death. I was stunned, and in a kind of amaze. I had company engaged to sup with us; and as it might have appeared vain affectation to forbid their coming, I received them and behaved with much ease, and said nothing of the dismal news but to worthy Sir William Forbes, just as he was going away. I did not shed tears. I was not tenderly affected. My feeling was just one large expanse of Stupor. I knew that I should afterwards have sorer sensations."

The following day he added: "I had a letter from Mr. Dilly mentioning it, and in the true spirit of *the trade* wanting to know if I could have an Octavo volume of 400 pages of his conversations ready by February. I had had a letter from him lately suggesting that I might be the editor of all his Works and write his life." Boswell, of course, was willing to undertake the task, but did not want to be rushed into publication. "I answered him that I had a large collection of Materials for his life, but would write it deliberately," he noted in his Journal. And his characteristic instability manifested itself then and there. "I was now uneasy to think," he wrote, "that there would be considerable expectations from me of Memoirs of my illustrious Friend; but that habits of indolence and dejection of spirit would probably hinder me from laudable exertion."

As has been seen above, the correspondence includes few early entries about the *Life of Johnson.* It is concerning the first years that the manuscripts are most useful. From the end of December 1784 to the end of March 1785 Boswell kept no regular journal; in a "review," however, he summarized the main events of these months. Thus, under January 21, he observed: "There was a great deal of writing about my *Life of Dr. Johnson* in the *St. James Chronicle.* I was highly praised, and thought it proper to write in that Paper declaring that since Dr. Johnson's death I had not sent a single paragraph concerning him, nor should send one that was not signed with my name. I begged that the Writer of such praise as animated my mind to its best exertions would have the generosity to avow himself publickly, or at least would let me know privately to whom I was obliged. I had a letter from Mr. Baldwin, the Printer, acquainting me that it was Mr. Steevens, who united with Dr.

Johnson in an edition of Shakespeare." From the same entry one may also learn that he had begun collecting additional stories.

He undertook his *Tour to the Hebrides* first, partly because he wanted to try his hand at the easier task, and also because he wanted to wait until the other memoirs of Johnson had come out. Impatient in everything else, in this he knew that he could bide his time. To be sure, Mrs. Piozzi's *Anecdotes* appeared within a twelvemonth after Johnson's death, while Sir John Hawkins's "official" biography, commissioned by the booksellers, was printed in 1787. The former Boswell treated with benevolent contempt; but the latter inflicted a smarting wound. Sir John referred to him only once in his narrative, and then merely as "Mr. James Boswell, a native of Scotland." Boswell called on the author to complain of this manner of description. "I know," Sir John said, "Mr. Boswell, what you mean; you would have had me say, that Johnson undertook the tour with *the* Boswell." And thus the faithful disciple was forced to depart, according to Miss Hawkins, who related the story, "without any promise of correction in a subsequent edition." However, Sir John's unkind reference has not done much harm to Boswell in the eyes of posterity; it is safe to say that for every thousand persons familiar with Boswell's *Life*, there is hardly one today who has ever heard of Sir John's book.

Work on the "magnum opus" was really begun on June 5, 1786. On June 9 Boswell made this entry in his Journal: "Malone's a little, and got advice as to my *Life of Dr. Johnson:* to make a Skeleton with references to the materials, in order of time." He accepted the suggestion, for on June 22 he remarked: "Sorted till I was stupified." It was one of his periods of hypochondriac depression. "Sat sometime with Malone . . . but nothing yet done to Johnson's *Life.*" However, in spite of his gloom, he forced himself to work. On July 9, 10, and 11, he shut himself in the house and there, on tea and dry toast, he labored. "I did the first part of Dr. Johnson's *Life* and made arrangements for more of it," he contentedly registered.

Soon afterwards he made the great decision of leaving Edinburgh and trying his luck at the English bar. In September he settled with his family in London. He kept no diary until November 1, on which day he again records some work on the biography. On the 7th he notes: "I had leisure to see Malone . . . He encourages me to go on with Johnson's *Life.* One morning we revised a part of it, which he thought well of, and dispelled my vapourish diffidence; and he surprised me another day with a page of it on two different types, that we might settle how it was to be printed."

During 1787 he made — by actual count — sixty-three entries about the progress of his work. "Home all day; the *Life,*" "Did some *Life,*" "A little of *Life,*" "A good deal of *Life,*" — the notes vary. "I grew so much hyp'd" — meaning "hypochondriacked" — "that I could not write in *Life,*" he complains on November 3. On December 3 he commemorated: "Had dreamt some weeks ago of seeing Dr. Johnson cursorily, but without having any conversation."

Of 1788 the Journal covers only a few months. On February 25 the writer confesses: "On Monday, after a shameful interval of neglect, I resumed Johnson's *Life* . . . I laboured with alacrity." On March 1 he breakfasted at Malone's, as was his custom on the first of every month. "Was in wonderfully good spirits." That week he had done fifty-two pages. On March 7 he was

especially upset. Dilly sent him an advance copy of Mrs. Piozzi's *Letters to Dr. Johnson.* Having read the two volumes with avid curiosity, Boswell made a strange avowal: "I was disappointed a good deal, both in finding less able and brilliant writing than I expected, and in having a proof of his fawning on a woman whom he did not esteem, because he had luxurious living in her husband's house; and in order that this fawning might not be counteracted, treating me and other friends much more lightly than we had reason to expect. This publication *cooled* my warmth of enthusiasm for 'my illustrious friend' a good deal. I felt myself degraded from the consequence of an ancient Baron to the state of a humble attendant on an Authour; and what vexed me, thought that my collecting so much of his conversation had made the World shun me as a dangerous companion . . ." He took the work to Malone, where his spirits were revived "by good eating and wine in moderation and a good flow of talk."

Meanwhile the illness of his wife was added to Boswell's manifold cares. On some days he worked, on others not at all. April 26: "I had not written one line of *Life* this week." April 29: "At home all day, not out of my slippers; laboured at *Life.*" May 1: "I went to Malone's . . . He lectured me upon my intemperance and on my delaying Johnson's *Life,* on which I was to rest my fame." May 2: "Perceived that in my late intoxication I had sprained my ankle . . ."

From this point until November 1789 there is a gap in the Journal. The only clue to Boswell's activities during this time is to be found in his letters.

WHEN, after a lapse of a year and a half, the Journal began again, Boswell was already in the midst of revision. The first entry, on November 23, 1789, reads: "At home in the day . . . and at Malone's evening revising *'Magnum Opus.'*" On December 14: "At home till 5, when I dined with Malone *tête-à-tête* and had a good revise."

1790 started as a busy year. On the first of January Boswell delivered the Introduction of his *Life* to Baldwin, that he might say his book was "*at* if not *in* the press" on New Year's Day. "The honest, friendly Printer," he noticed, "was a little gruff about my mode of carrying on the Work, but I made allowance for him." The following week they discussed the format and the type. As of January 13, the biographer remembered: "I had talked of printing my *Life of Johnson* in Folio, rather than in two volumes. Malone said I might as well throw it into the Thames, for a folio would not now be read. His scheme was to print 1,000 on pica in Quarto, in one volume however thick, and at the same time by *over-running* the types, as it is called, to print 1,000 in octavo, which would be kept *in petto* and be in readiness for sale whenever the Quarto was sold. This scheme pleased me much, and both Dilly and Baldwin approved of it, so I had resolved on it and got a specimen of each; but having talked with Mr. John Nichols the Printer, he satisfied me it was a bad plan."

The work went on steadily the rest of the winter and spring. Entries like "Dined at Malone's quiet and revised *Life*" and "Worked hard at *Life* all the rest of the day" follow one another. By May something must have happened again, for on the 29th there is the melancholy note: "My friend Temple told me fairly that he had never seen any body so idle as I was. I could scarcely

take the necessary trouble of preparing my Book for the press. I had kept no journal for a long time, till within these two days that I began it again." The revision was an arduous job. On June 8 he reports: "I was as far as Mr. Sewel's in Cornhill to get some little information for Johnson's *Life*. Hundreds of such pieces of trouble have I been obliged to take in the course of the printing . . ." A few days later he remarks: "I dined *tête-à-tête* with Malone and revised 46 pages." It was then that the necessity of his trip to Carlisle, at Lord Lonsdale's order, came up. Boswell was distressed. "It vexed me," he moaned on June 17, "that I was dragged away from the printing of my *Life of Johnson*, and that perhaps Malone might be gone to Ireland before I could get back to London."

The matter weighed heavily on his mind, and was the direct cause of his quarrel with Lonsdale. His Lordship was in a fury and accused his protégé of "some sinister motive." He upbraided Boswell in the rudest terms: "I suppose you think we are fond of your company. You are mistaken. We don't care for it . . . I suppose you thought I was to bring you into Parliament. I never had any such intention. It would do you harm to be in Parliament." As if this had not been enough, the same afternoon he further explained that it would have been impossible to make Boswell an M.P., for "he would get drunk and make a foolish speech." At some slight remonstrance on the latter's part, Lord Lonsdale's passion rose almost to madness. "You have kept low company all your life. What are *you*, Sir?" he went on with his insults. "A gentleman, My Lord, a man of honour, and I hope to show myself such," the Scottish laird answered. But Lonsdale was brutal: "You will be settled when you have a bullet in your belly." As they reached the Inn at Barnet the antagonists discussed the pistols. Boswell even looked around for an officer who could serve as second. The gravity of the occasion, however, did not prevent them from having supper together. At wine some mutual explanations occurred, after which his Lordship held out his hand: "Boswell, forget all that is past." And so they continued on the trip.

Upon his return to London, Boswell found that through Malone's aid five more sheets had been printed. "I was quite pleased to see another *proof* and to be put in train again," he wrote on July 19. But progress was even more halting than usual. At times poor Boswell seems to have been completely befogged. "Either today or yesterday had a long revise of Johnson's *Life* with Malone, and I think called today on Mrs. MacBride and sat some time with her," he scribbled on July 21. His state must have been obvious even to a stranger, as the following entry indicates: "I had a small but disagreeable loss tonight, my pocket having been picked of a proofsheet, with the MS belonging to it. But this could not be remedied, and luckily all was secured in print but two lines, which I could supply." The condition apparently lasted for weeks. Certainly it had not changed by August 6, when he chronicled: "I think I revised some of Johnson's *Life* at Malone's one of the evenings of this week, I am not sure which. I think I dined at home today." And the next day: "I was so much intoxicated with good wine in a warm day that I could not rest, and sauntered in a kind of drowsy dissipation, and very foolishly . . ."

From October 1790 to February 1791 there is again a gap in the Journal. The completion of both the writing and the printing of the *Life* was near —

but only to bring new anxieties to Boswell. "My worthy printer Baldwin," he wrote on February 14, "endeavoured to cheer me that my *Life of Johnson* might be profitable, though Steevens had thrown cold water on my hopes." He met Mr. Tomlins, the corrector of the press, who was willing to prepare the index at a very reasonable price. Boswell asked Dilly's advice about accepting the £1000 supposedly held out by Robinson. "I was unwilling to separate myself as an Authour from Dilly, with whom my name had been so long connected, though he in the most friendly manner pressed it, notwithstanding he should lose 7½ per cent. agency on publication." Boswell hesitated — was not even sure whether Robinson really would pay £1000. He wanted to make the offer of the copyright, but, "apprehending that it might give occasion to its being slighted," he decided to be brave: "I resolved to take the fair chance of the Publick."

He actually made £1,550 on the first edition, and by the next spring the second went to press.

THUS a close study of the Malahide Papers enables the reader to see Malone's part in the making of the *Life of Johnson* much more precisely than was heretofore possible. Yet the Papers contain no new revelations; if anything, they corroborate the familiar facts. They testify that Boswell's acknowledgment in the Advertisement expresses the truth — and the whole truth; that Malone was in no sense a co-author or even a collaborator, but merely an adviser after the manuscript was fully prepared by Boswell himself.

And this is what was to be expected, after all. That Boswell was no novice in the art of authorship may be ascertained from his paper on the subject which appeared in the *London Magazine* of December 1779. In that long series of essays, supplied monthly under the signature of "The Hypochondriack," may be found some of his best writing. For this one he took his motto from a letter of Pliny. "I extremely approve of this care in revising your works," the passage reads, "remember however that this exactness has its limits: too much polish rather weakens than strengthens a performance. Besides, this excessive delicacy, while it claims one off from other pursuits, not only prevents any new attempt, but does not even finish what it has begun." Far from being overawed by the difficulty of writing, Boswell contends that "a man may publish as easily as he talks." As to the fear of revision, he thinks there is "a great deal of quackery or at least unnecessary anxiety." With great certainty he asserts that "what is struck in the mental mind at once is best." He who was always asking the guidance of others appears here — at a safe distance from Dr. Johnson — as a monitor himself: "The best advice which I can offer to the author is to take care that he has a complete knowledge of the subject on which he is to write, and some previous store of allusion. If he be thus prepared, he may trust that his composition will be suitable."

But apart from the question of Malone's assistance, the Malahide Papers afford an insight into the secrets of Boswell's workshop. They show, in a very intimate way, the author's biographical method. This is what most interested the late Geoffrey Scott, the editor of the first half of the manuscripts, who devoted an entire volume — Volume VI — to the problem.

The Malahide Papers include a variety of notes, memoranda, journals,

and diaries, which clarify Boswell's system sufficiently. To begin with, there are "the first records." It had been the general opinion that Boswell took down Johnson's conversations in shorthand, and there is a story that Mrs. Thrale attacked him when he pulled out his notebook once in her presence. Mr. Scott came to the conclusion that Boswell's notes were not made during the conversations but were written down afterwards. The biographer used abbreviated notes, a peculiar sort of shorthand of his own, because even when alone he wanted to get through with the work quickly. Besides the first records, Boswell kept special Notes. These, too, were written in haste and show few signs of selection. He himself stated that it was his habit to make a memorandum every night of what he had seen during the day. A third group of the manuscripts was designated by the author as "Papers Apart." These deal with isolated events. "Sometimes," Mr. Scott believed, "even the intermediate short diary had fallen into arrears, and Boswell, without waiting to bring it up, writes out the gist of some conversation while it is still fresh in his memory."

The Journals show an already advanced stage of the composition. They are, in the estimation of Mr. Scott, private in the fullest sense of the word. "The Journals are a great reservoir of experiences and sensations, and Boswell, with his insatiable interest in his ego, has no thought but to make it scientifically true. He is well aware, and often reminds himself, that from this reservoir he can and may, at leisure, draw off material for numberless articles, 'accounts' and even books: above all, a *Life of Johnson*. But the future publication of the Journal, or of any considerable part of it *as it stands,* is never in his thoughts." Thus the entries about Johnson are sincere, not consciously literary. Finally, Boswell also had his Commonplace Books. These contain scraps of information, anecdotes, and selections from the Journals. They were a miscellany, a mere "Toy Shop" as he called them. Under the title of *Boswelliana,* some of them were published in 1874.

In this mass of notebooks there was also a box containing a heap of pulverized paper — the crumbled fragments of what had once been a complete manuscript. The attic of Auchinleck was damp and the paper extremely friable; the jolting in the transfer to Ireland must have finished the destruction. But sixteen leaves, in precarious condition, miraculously survived. They deal with Boswell's visit to London in 1776 and, fortunately, enough other material from the same year exists to make comparison possible. Mr. Scott's brilliance is nowhere shown to better advantage than in this task. Having followed Boswell from the first records through notes and notebooks to the more expanded Journals, he found that whole stretches of the latter sounded entirely familiar — were in fact embodied in the printed text. When, therefore, a still more advanced manuscript turned up, the inference was that this must be the biography itself. The question remains whether any new copy was prepared for the printer. Mr. Scott believed that the sixteen leaves are a portion of the definitive manuscript. He doubted the existence of an earlier or of a later draft. It is true that the pages do not give the impression of being printer's copy; they are untidy, and their corrections are very complex. On the other hand, the changes are free from ambiguity; indeed, the signs and clues are so detailed that they must have been intended for the guidance of some other eye than the author's. Further, one may assume that the compositor was familiar with

Boswell's handwriting. Certainly, if the draft was not made for the printer, it must have been for a scribe or copyist. It is doubtful, however, that Boswell would have incurred the expense of a new transcript.

Thus the sixteen leaves show both the original draft and the corrections; and a comparison with the Journal of 1776 and with the printed text is revealing at the first glance. "It is clear," Mr. Scott concluded, "that Boswell, in the revision of the draft, worked with the Journal beside him, and that there is a tendency to take in new material rather than to eliminate what was already chosen." The corrections in the original draft are abundant. "The fact that Malone's handwriting does not appear," Mr. Scott argued, "is only what we should expect: Boswell worked on his own manuscript, Malone at his elbow advising him." As to the variants which appear in the published book, they must have been inserted in the proof sheets.

Unquestionably, scholars will benefit immensely by these Journals. How groping any investigation had to be without them may be seen from the edition of the *Hypochondriack* essays, published in 1928 by Margery Bailey. In her admirable study, which serves as an introduction, Miss Bailey makes some unusually keen guesses as to their sources, which she thought had completely disappeared. "It is a delight to find in the essays," she wrote, "a multitude of fresh new stories, and traces of notes now lost, which we have met nowhere else, as well as echoes of those on which the *Tours* and the *Life* were built." The acumen with which she postulates from these "traces" and "echoes" the former existence of certain notebooks, each serving a different purpose, is truly remarkable. It is a pity that, after so much labor in the dark, the discovery of the Malahide Papers was announced just as her study was going to press.

Upon the death of Geoffrey Scott in 1929, Professor Frederick A. Pottle, of Yale, carried on the editing of the manuscripts, in a manner which deserves all praise. Last year he also published an invaluable index to the collection. It is no empty phrase that the Malahide Papers are an inexhaustible storehouse of knowledge about Dr. Johnson and his circle, indeed about the whole literature of the second half of the eighteenth century. Above all, they present a full-length portrait of the incomparable Boswell. And to the ever-increasing band of Boswellians this is perhaps as important — shocking though it may sound — as information about the great dictator himself.

ZOLTÁN HARASZTI

Court Dramas and Country Shows

THE Library has just added to an already rich theatre collection three first editions of seventeenth-century plays. One belongs to the period immediately before the Civil War; the other two are characteristic productions of the Restoration stage.

The Citye Match, by Jasper Mayne, was printed in 1639, and belongs to the last flicker of gayety before the Puritans suppressed all stage performances. Mayne was reputed to be orthodox, virtuous, and witty. His wit, however, was of the practical joke order; on the whole, the modern reader will probably agree with Pepys, who saw *The Citye Match* revived in the 1660's and thought it "but a silly play." Yet as a social document of the time it has its interesting aspects. The characters are prosperous city merchants and their sons and daughters; and the speeches of the younger generation express the prevailing snobbery toward those who engaged in trade.

The author, born in 1604 and educated at Oxford, was so stout a Royalist that, when King Charles was forced to flee to Oxford, young Mayne was chosen to preach before him. Mayne began his clerical career in the same year that his comedy appeared, but was later ejected from his livings for his Stuart sympathies. The Earl of Devonshire took him in until the Restoration, when he became chaplain to the King. He wrote one more comedy, *The Amorous Warre,* of which the Library has also a first edition.

Thomas Southerne's tragicomedy *The Fatal Marriage* was published in 1694. In his epistle dedicatory the dramatist admits that he "took the Hint of the tragical part of this play from a Novel of Mrs. Behn's called *The Fair Vow-Breaker.*" But comparison shows that he has raised the theme from melodrama to heroic tragedy. In the novel, Isabella, supposing her husband dead, marries a former suitor; but one night the first husband returns, and the terrified heroine murders him in his sleep. When her second husband goes to throw the body in a sack into the river, she sews the sack to his coat, and he drowns with his burden. Southerne, however, makes Isabella no murderess but the victim of a tragic fate. At the crisis, it is not Isabella who kills the returned husband, but ruffians hired by his younger brother, while Isabella goes mad and kills herself.

Southerne continued to be a favorite in social and literary circles long after he had outlived the remarkable success of his early years. He entered the Middle Temple in London, but preferred a military career. When the Hanoverian Revolution cut off his chances in that field, he concentrated on the stage. *The Fatal Marriage* was his first triumph, and the following *Oroonoko or The Royal Slave* marked the high tide of his fortunes.

The third volume contains three ephemeral farces or "drolls" collected under the title *The Muse of New-Market,* and was printed in 1680. Amorous intrigue and the jealous husband are the chief themes, and all the plays are cut down from older and better ones. *The Merry Milkmaid of Islington* is modelled on *Tottenham Court* by Thomas Nabbes, first published in 1638. The second play is a coarsened prose version of Philip Massinger's *The Guardian,* 1633; and the last is a similar reduction based on Robert Davenport's *City Night Cap* of 1661. Such "drolls" became common after the closing of the theatres in 1642, when strolling players and showmen at fairs managed to evade the censor by presenting isolated scenes butchered to half their former length. Shakespeare's Falstaff, and the gravediggers' scene from *Hamlet,* were favorite productions. Gradually the term "droll" came to be a synonym for "puppet play," and it is more than likely that these short pieces were made for marionettes.

The Library already has one of the most famous printed collections of "drolls," entitled *The Wits, or, Sport upon Sport,* published by Francis Kirkman in 1673.

First Editions of Fielding

THE Library has further strengthened its eighteenth-century collection with two first editions of Fielding: a copy of *Amelia,* printed in 1751 in four volumes, and *The Journal of a Voyage to Lisbon,* 1754.

According to Dr. Johnson, Henry Fielding's *Amelia* was "perhaps the only book which being printed off betimes one morning, a new edition was called for before night." The phenomenal sale of the first printing — to which the Library's copy belongs — was, however, largely due to the publisher's cleverness in drumming up a demand for the latest work by the author of *Tom Jones.* In fact, *Amelia* was a failure.

Fielding based it on his own experience in the Bow Street Court, out of which he had written his famous *Enquiry into the Causes of the Late Increase of Robbers* earlier in the same year. *Amelia* tells the story of an improvident young officer, who, too good-natured to resist the temptations of London's masquerades and gambling-houses, gets himself and his family deeper and deeper into disgrace. His wife, on the other hand, has far more character, and her history has all the charm of Fielding's best work.

Some ludicrous errors, caused by the author's haste, became notorious. Early in the book, Amelia's nose is supposedly "beat all to pieces" by the overturning of a chaise. Fielding entirely neglected to mention her recovery; yet later he celebrated her looks through whole pages, described her conquest of a young lord, and referred to her on one occasion as "a blaze of Beauty." This slip, and some careless anachronisms, attracted the raillery of the wits, and the "noseless heroine" was almost laughed to death. Moreover, delicate folk like Samuel Richardson — creator of that perfect gentleman Sir Charles Grandison — found the plot and scenes "wretchedly low and dirty." In an effort to redeem the disaster, Fielding revised the first text. This revision was not published until the collected edition of 1762, after his death; but it has since become the popular version.

The Journal of a Voyage to Lisbon was Fielding's last work. Early in 1754 his health gave way, and in June he set sail with his wife for Portugal. It was a tedious and uncomfortable journey, even for those days; but he bore it with his customary good humor, and beguiled his ennui by writing.

Though he was desperately ill, the novelist succeeded in creating, in his portrait of the ship's captain, Richard Veal, one of his finest figures. And indeed, Veal was a character singular enough to tax even Fielding's understanding. "At the age of seventy he had the finicalness of Sir Courtly Nice, with the roughness of Surly; and while he was deaf himself, had a voice capable of deafening all others." He was a tyrant and often a bully; yet when a kitten fell overboard one morning, he slackened sail and sent the boatswain over after it. (The kitten must have been as tough as the captain, for it made a perfect recovery.) In July the vessel reached Lisbon, and the weary writer closed his chronicle. On shore his health improved for a time; but two months later he died, and was buried in Lisbon.

The *Journal,* which was published posthumously, has a curious bibliographical history. Less than half a century ago, it was discovered that there are two different versions, one containing long passages omitted from the other. Apparently Fielding's half-brother John, a cautious soul, realized when the work was already through the press that the novelist had been disconcertingly frank about Captain Veal and certain others; so he hastily edited the text into more seemly shape. This revised version, really the second edition, was published first; but in November 1755 the Lisbon earthquake gave the *Journal* unexpected news value, and in order to supply the market the printer put on sale the impression which had been suppressed. The Library's new purchase includes both editions. **H. McC.**

Ten Books

A History of the Business Man. By Miriam Beard. Macmillan. 1938. 779 pp. [9381.A74.]

Since the Homeric Age, poets and chroniclers have scorned the business man, probably because it is difficult to be poetical about a person who has supposedly no interest in religion, art, science, or anything save profit. Miss Beard's survey of this hitherto unexplored field extends to nearly eight hundred compact pages. Yet, crowded with information as it is, the book is thoroughly entertaining, and puts its sober hero in a more honorable position than he has enjoyed with some historians. A brief section on trade in antiquity introduces the more detailed study of commerce from medieval times to the present day. Skilfully the author paints the blunt merchants of Lübeck and the Hanseatic League, and with some amusement corrects Ruskin's romantic vision of Florentine life. Far from being a Paradise of craftsmen, Florence was actually the cradle of modern industrialism—even to a highly-organized system of tax-dodging. The Northerners, however, seem to have had the sharpest business instinct. The Fuggers of Augsburg easily eclipsed the Medici; and in the seventeenth century the Dutch business man ruled his own land and a vast empire of trade beyond its borders. The Calvinistic stress on individual independence gave business, according to the author, "a new religious sanctification," which exerted wide influence, through the Puritans of France and England, on the expanding commercial world of the North American colonies. But Miss Beard does not push this theory too far. Instead, she shows how bourgeois Puritanism combined with the luxurious tastes of the court in the gradual evolution of capitalism. With the industrial revolution, the machine manufacturer rose in the north of England, while the "hustling Yankee" was coming to the fore in America. The latter, using not only his own wealth but that of European investors to develop the huge territories of the West, achieved a scale of corporate manufacturing then unimagined. Today enormous markets and the exactions of democracy have forced the American business man to face new problems in his relation to the state and to public opinion. These, the author believes, he will probably solve in a new manner — for here, as throughout her book, Miss Beard emphasizes "the uniqueness of each people in its economic social development, despite general trends and universal communication." (*H. McC.*)

Money Powers of Europe. By Paul H. Emden. Appleton-Century. 1938. 428 p. [9332.01A51.]

A few of the outstanding financiers of the last two centuries have been portrayed by other writers; but for the most part these brief chapters of European banking history offer information not hitherto systematically collected. The subject is immense, even when the treatment is confined to personalities; and some chapters are too sketchy to be very enlightening. But the book gives various interesting glimpses of the growing rôle of wealth in other fields than finance, from the Napoleonic era almost up to the present day. For instance, George von Siemens, who made the Deutsche Bank one of the strongest money powers of the world, also helped largely in founding the great Bagdad Railway from Constantinople to the Persian Gulf. Sir John Lubbock, Lord Avebury, was a scientist and legislator as well as a banker; he instituted bank holidays, and was one of the first to fight for shorter working hours. The financing of the Suez Canal in 1859 was one of the outstanding events of the nineteenth century. The last chapter touches upon the post-war banking crisis in Germany.

The Hidden Lincoln. By Emanuel Hertz. Viking Press. 1938. 461 pp. [E457.H58.]

The publication of these letters and papers of William H. Herndon, for some twenty-five years the law partner

of Abraham Lincoln, has been sharply criticized, for they contain statements about the great President which might be harmful to his fame. The existence of these manuscripts, now in the Huntington Library in California, has always been known to scholars, but by common understanding the latter have refrained from bringing them before the public. Yet it must be acknowledged that Herndon was no conscious detractor of Lincoln. He merely believed that telling what he thought was the truth was justifiable and even needful; and that seeing Lincoln in his true character would make him even more human and appealing. Certain it is that no one has done more to preserve the circumstances which shaped Lincoln than Herndon, who devoted several decades to collecting data about him. But even Herndon, deeply as he regretted the suppression of much of his material, marked some of his letters as "religiously private"; and further, his facts do not always seem substantiated beyond doubt. It may be hoped, however, that no "revelation" can hurt the memory of Lincoln.

The Tyranny of Words. By Stuart Chase. Harcourt, Brace. 1938. 396 pp. [P325.C45.]

What do different people mean when they argue about "mankind," "democracy," "justice," and similar abstractions? Investigating his friends' ideas on "fascism," for example, Mr. Chase collected at least fifteen distinct concepts. Obviously some discipline is badly needed, and the author, perhaps assailed by compunctions of his own, seeks the remedy in semantics — the new science of the meaning of words, developed by Alfred Korzybski, C. K. Ogden, and I. A. Richards. The greater part of his book, indeed, is a restatement of their basic principle that a word is only a label for some object or situation in the real world — in technical language, the referent. Much of Korzybski's *Science and Sanity* is admittedly still a blank to Mr. Chase. Fascinated as he is by the work, he confesses that "a book on the clarification of meaning should not be so difficult to understand." As a matter of fact, the whole idea will most probably be popularized by such unregenerate writers as Mr. Chase himself. A bold generalizer, he carries his reverence for the scientific technique to extremes, and renounces all generalization with the zeal of a neophyte. Yet his conversion is incomplete. While he frowns upon such terms as "labor" and "capital" he does not hesitate to discuss the "Middle Class" without any attempt at definition. Unquestionably semantics will be useful in discouraging slovenly language; but accuracy of speech is not a substitute for accuracy of knowledge. And it is wanton to discard the overtones of words. What would be the lot of poetry, in a literature governed exclusively by semantics?

Literary Opinion in America. Edited by Morton Dauwen Zabel. Harper. 1937. 637 pp. [PN771.Z2.]

The editor has brought together fifty critical essays by Americans, all published during the past twenty years. They are divided in three sections. The first includes writings of such men as T. S. Eliot, Van Wyck Brooks, Irving Babbitt, and Paul Elmer More, authors who began their activities before 1920. The second group is made up of discussions by Edmund Wilson, Allen Tate, Joseph Wood Krutch, and others; their work illustrates the temper of the last two decades. The third section contains essays by critics like Kenneth Burke, Horace Gregory, and R. P. Blackmur, who try to define the immediate problems of American literature. In choosing and arranging these essays, the editor's purpose has been to show "what such standards count for in America today, how they emerge from the past or develop in the present, and how the recognition of them can come only through responsibility towards criticism as a craft in itself . . ." Popular book reviewing and academic scholarship have been excluded from the volume. No matter how great the loss, Mr. Zabel consoles himself with the belief that "academic scholarship is rarely concerned with the existing conditions of creative literature" and that book reviewing, for the most part, has become "an adjunct of the book trade, of high-pressure literary promotion, of book-clubs, ad-

vertising." The fifty essays unquestionably show versatility and close, if at times ponderous, thinking. Twenty years ago the common complaint was that American criticism was too loose and impressionistic; with some justification it may be suggested that in late years it has erred in taking itself too seriously.

Defoe. By James Sutherland. Lippincott. 1938. 300 pp. [PR3406.S8.]

To the great majority of readers, Daniel Defoe is known only as the author of *Robinson Crusoe*. Professor Sutherland describes him as a man of action, and devotes nearly four-fifths of his book to the sixty years of Defoe's life before *Robinson Crusoe* appeared in 1719. Throughout this long period, Defoe was probably one of the busiest men in England. He manufactured bricks, wrote his famous *Review* for eight years, acted as hack and secret agent for the government of Harley and Godolphin, and spent various terms in jail for debt and political misdemeanors. Besides all this, the full bibliography of his writings includes more than three hundred and fifty separate publications. Professor Sutherland adds little of consequence to the well-known facts, except a hitherto unpublished manuscript, apparently a memorandum on the Dissenters for Harley's use. But he brings Defoe's tough and yet pathetic personality vividly to life, and treats him with an impartiality not achieved by most of Defoe's highly partisan biographers. His final judgment is that Defoe "acted honourably when he could, but managed to find a way of justifying his actions when circumstances drove him to equivocate." Which leaves that hard-driven journalist where he would doubtless prefer to be, on a comfortable level with the rest of humanity.

Moulders of Destiny. By Lloyd W. Eshleman. Covici, Friede. 1938. 328 pp. [D106.E82.]

This book consists of biographical sketches of such men as Raphael, Loyola, Machiavelli, Henry VIII, and Don Juan of Austria — men and women of the Renaissance. Each of them accomplished some historical achievement. Thus Raphael, in the author's words, "modernized art"; Loyola "modernized Catholicism"; Machiavelli "brought political theory up to date"; Henry VIII "moulded modern England"; Don Juan of Austria "fought the last fight of chivalry"; and so on. The stories are informative, and enjoyable without being over-dramatized. They recount a good many facts, and include a fair sprinkling of the author's comments. There is, however, little to indicate that they are "the result of long studies and investigations," which should make the book "different from other histories and biographies." Without the author's allegation one would never have thought so. In fact, the work often shows a carelessness of style and a vulgarity of taste which are depressing. "At this time Pope Julius II was the uncle of the Duke of Urbino . . ." he writes in one place! Many other examples could be quoted. Mr. Eshleman's claim that he has written "a history of Renaissance Lives and Times" seems, to say the least, extravagant.

Four Ways of Philosophy. By Irwin Edman. Holt. 1937. 331 pp. [B29.E3.]

Dr. Edman's study, expanded from a series of lectures delivered at Amherst College, attempts to define, with historical illustration, four typical ways of philosophic thought. As "logical faith," philosophy postulates the fundamental unity and reasonableness of the universe; as "social criticism," concerns itself with reforming the evils of practical existence; as "mystical insight," seeks to discover ultimate reality by transcending reason; or, as "nature understood," strives for harmony with its own environment, without reference to any world beyond the one it already knows. The author analyzes each of these perennial types with admirable clearness and sympathy. His own allegiance is given to the last — naturalism — which he believes to be "the implicit or unspoken word in all philosophies," because thinking itself is a response to the natural world, and every theory of life, even the mystic's, at least recognizes the existence of nature. He accepts, however, a more supple definition of

naturalism than many critics, and insists on the inter-relation of his four major patterns. Philosophy in general, he asserts, should be conceived "as a wide and disciplined poetry," not a transcript of reality or a program for life. As he wisely and moderately concludes, "Not the philosopher's stone but the philosopher's vision is his contribution."

The Story of Twentieth-Century Exploration. By Charles E. Key. Knopf. 1938. 310 pp. [G99.K4 1938.]

The twentieth century, writes the author, has been a great epoch in the story of exploration. With the help of modern scientific instruments and new means of transportation, journeys have beeen accomplished which, not so long ago, were thought to be impossible. Mr. Key does not attempt a complete story of recent discovery; but he does provide a good general account of the most important expeditions of the century. These include, in South America, the voyage of Colonel Rondon and the Roosevelts up the "River of Doubt" in the Amazon forests; in Asia, Sven Hedin's penetration of Tibet, Sir Aurel Stein's investigation of Chinese desert ruins, and Freya Stark's adventures in the wilds of Persia; Rosita Forbes's journey into the Sahara desert, and Michael Terry's pioneer trip by car across Northern Australia. How much the aeroplane and wireless have contributed to geographical work may be seen from Admiral Byrd's expeditions to the North and South Poles, and the flights of Amundsen, Nobile, and Ellsworth. It is a pity that the author's uninspired prose robs "the lure of the unexplored" of some of its magic, especially in the Amazon chapter and the pages on Shackleton's discovery of the magnetic pole. Mountain climbing, however, seems to capture Mr. Key's imagination, and the story of the Nanda Devi ascent and the Everest expeditions are perhaps his best chapters.

A World History of Art. By Sheldon Cheney. Viking Press. 946 pp. [4070.01–114.]

Like Mr. van Loon, the author of this survey has striven to avoid rigid chronology in favor of a more direct and emotional approach. He seeks chiefly to emphasize the unity and continuity of all artistic expression, not in masterpieces only, but in such smaller forms as cave paintings, Tanagra figurines, Chinese jades, Gothic miniatures, and Persian rugs. Some of his ideas may startle the conventional, but they are not really revolutionary. He is, for instance, not the first to think that "there is nothing in the range of world art so overpraised as Greek sculpture . . . in the Periclean Age and after." His most important departure from traditional usage, however, is his full and sympathetic discussion of Eastern art. Instead of relegating it to an appendix as an isolated development, he makes it an integral part of his history, and devotes some of his best pages to Chinese painting and to Moslem work in pottery, bronze, and architectural ornament. Even to the familiar subject of European painting he brings freshness and independence of outlook. There are nearly five hundred illustrations, chosen with unusual taste, to supplement the text; and there is also a substantial bibliography.

Library Notes

In the Treasure Room

IN connection with the article "The Life of Johnson," published in the present issue of MORE BOOKS, an exhibit of first and other rare editions of the works of Dr. Samuel Johnson and James Boswell has been arranged in the Treasure Room.

The center of the exhibit is, of course, the first edition of Boswell's great biography, with two copies of the Dublin edition of 1792 and of the first American edition of 1807. G. Birkbeck Hill's monumental edition of the *Life* in six volumes, first published in 1887, is also in the case. Another outstanding item is a copy of Boswell's *Tour to the Hebrides,* London 1785, which once belonged to his son, Sir Alexander Boswell. There are also copies of the 1857 edition of Boswell's *Letters* and of the *Life of Malone* by Sir James Prior, 1860. The eighteen volumes of the *Malahide Papers,* designed by Bruce Rogers and printed by Rudge in 1928–34, will attract attention through their typographical beauty and the skillful facsimiles of portions of the Journals.

Among Dr. Johnson's works the most conspicuous items are the two folio volumes of his *Dictionary of the English Language,* London 1755, as also the first American edition in large quarto, printed in Philadelphia in 1818. Other works of interest that may be seen are: *Observations on the Tragedy of Macbeth,* London 1745; the first American edition of *Rasselas,* 1768; his *Poems on Several Occasions,* Shrewsbury 1768; and the preface to Johnson's edition of Shakespeare, together with various controversial pamphlets which it called forth. Among the political writings, *The False Alarm,* London 1770, written at the request of the Ministry, deals with the expulsion of John Wilkes from the House of Commons; *The Patriot,* Dublin 1775, was written on behalf of Mr. Thrale, then candidate for Southwark at the general election; and *Taxation No Tyranny,* London 1775, ridicules the American colonists for resisting the will of the mother country. Sir John Hawkins's *The Life of Dr. Johnson,* Dublin 1787, and the first edition of Mrs. Piozzi's *Anecdotes,* 1768, are also on view.

The exhibit is enlivened by many portraits of Dr. Johnson and his friends.

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The rare books which form the subject of the following Library Notes may also be seen in the showcases.

The Founder of Narragansett

MR. DANIEL Berkeley Updike's *Richard Smith,* recently published in a limited edition, is a lively study in local history. Printed at the author's own Merrymount Press, the book is an example of fine taste and finished workmanship.

Richard Smith, Mr. Updike's ancestor, came to America from Gloucestershire, and purchased land from the Indians in 1637–38, at Cocumscussuc in Narragansett. "By the mercy of God and the favour of the Nahigonsik Sachyms," wrote Roger Williams, "he broke the ice . . . and put up in the thickest of the barbarians, the first English house amongst them." Cocumscussuc, the Indian name for the homestead, signified Stony Brook, and referred to the stream running through the grounds. The place was also called Smith's Castle. It was a rough and rocky site, close to the bay, and Richard Smith must often have been homesick for the gracious Cotswold country which he had left behind.

Mr. Updike sketches the history of two Richard Smiths, the pioneer and his son, including the long disputes between Connecticut and Rhode Island for jurisdiction over the Narragansett territory. The Smiths, who were prominent in these controversies, earnestly chose the side of Connecticut, "for Rhode Island is (pardon necessity's word of truth) a rodde to those who love to live in order." The land was later placed under a compromise government as the King's Province.

Richard Smith, Jr., was childless; but his sister Katherine married Gysbert op Dyck of New Amsterdam, an early emigrant from Wesel. Their son Lodowick married his first cousin, Joan Newton; and Richard Smith, Jr., who died at Cocumscussuc in 1692, bequeathed the house and most of his property to his nephew. Daniel Updike, Lodowick's son, afterwards became Attorney-General of Rhode Island, and lived at "Smith's Castle" only at times, having a house in Newport. "But Newport visitors were taken to Narragansett," writes the author, "among them being Dean Berkeley who preached at St. Paul's, Narragansett, and the painter Smibert."

Frequent quotation from contemporary letters and documents gives the story an air of vigorous vitality, with many sparks of humor. At the end, the author prints fifty-one letters written by Richard Smith the younger to various members of the Winthrop family, chiefly to John Winthrop, Jr., in search of medical advice for his ailing wife. These papers, not hitherto published, are now in the Massachusetts Historical Society. They are sober, factual, ill-spelt letters—"dreary reading," even Richard Smith's descendant calls them. Yet "dreary" seems a casual adjective for an existence which included recurrent Indian raids, the terrors of King Philip's War, and the burning of an old woman in the neighborhood by her greedy son, who was denounced by her ghost and hanged in chains.

Scientific and Medical Incunabula

REPRINTED from the fourth volume of *Osiris,* Dr. Arnold C. Klebs's short-title list entitled *Incunabula Scientifica et Medica* has recently been published by the Saint Catherine Press in Bruges, Belgium. The list comprises 1058 titles, numbered in alphabetical order by authors. The various editions of a title are listed chronologically, each receiving a decimal figure after the main number. (For example, the number of the *Noctes Atticae* of Aulus Gellius is 442. The first Rome edition is numbered 442.1; the Brescia edition, 442.5; and the last Venice edition, 442.10.) More than 3000 editions are thus listed, representing the work of about 650 authors.

Medical works appear in greatest number, with about 850 editions. Natural philosophy — that is, botany, biology, etc. — is represented by some 400 editions. Technology — to use Dr. Klebs's words, books "with arithmetical, alchemical, architectural, agricultural, and musical tendencies" — has about 300 editions. Then there are astronomy and astrology with over 200; and mathematics, geometry, physics, with 100 editions. The class of miscellaneous writings includes about 800 editions.

As to the names of the authors, Dr. Klebs has used the vernacular form whenever possible; when not, he has kept the Latin equivalent. In general, he has preferred the family or place name to the given name. Most of the Arabic names are given in their Latinized form. In the case of anonyma, he has chosen a suitable key-word. To avoid confusion, he has also compiled a very full list of cross-references.

Every one acquainted with fifteenth-century printed books knows that sometimes the name of the printer is not mentioned, and that scholars have to ascertain it through the types. However, the types are not always a sure guide, for they often changed hands. In view of this fact, Dr. Klebs has designated as "anonymous" all books the printers of which are not named or are not obvious on other grounds.

Dr. Klebs has performed a very useful service for historians of science and medicine by compiling this comprehensive list — the only one of its kind that exists. He has been laboring in the field for many years, and has prepared extensive bibliographical, historical, and analytical notes about the larger number of these titles. It is to be hoped that this vast amount of material will be published before long. A fully-annotated bibliography of "Incunabula Scientifica et Medica" would be of inestimable value and interest. If the opportunity is missed, science will suffer an irretrievable loss.

A Classic of the Prairies

COMMERCE of the Prairies, by Josiah Gregg, first published in 1844, has long been considered a classic account of the caravan trade between the United States and the provinces of Northern Mexico. The Library, which has hitherto possessed only the second volume of the first edition, has now acquired the second edition of 1845. In the preface to this, the author rejoices because his previous wish, that American trade might be extended to the rich southern provinces of Northern Mexico, has come true since the first edition was printed.

Josiah Gregg's short life from 1806 to 1850 was full of adventure. As a young man he was in such poor health that as a last resort he joined a caravan from his home in Independence, Missouri, to Santa Fé. This expedition not only cured him, but made him a "proprietor" in the Santa Fé trade for eight years. Between 1831 and 1840 he made several journeys between the United States and Mexico, during which he kept the journal which is the most interesting part of his two-volume account. He adds also the first full history of New Mexico in English, and valuable observations on native life, the country, and its flora. His knowledge of botany must have been considerable, for twenty-three plants have been named after him.

With all this information, Gregg writes a thoroughly readable narrative, including lively first-hand stories of encounters with Indians, rattlesnakes, and stampeding mules. The accompanying engravings are delightful.

M. M.

Chronicles of the City of Gotham

HOW many people know today the name of James Kirke Paulding, the celebrated novelist of New York in the early half of the nineteenth century? Edgar Allan Poe, certainly a discriminating critic, once wrote, "There is no better literary manner than the manner of Mr. Paulding." To illustrate that manner, here is a random quotation, though to appreciate it properly one should read at least a chapter. The conversation is between young Charles Highfield and Mr. Highfield:

> "You have been a father to me, sir, and I owe you both gratitude and obedience. But there are duties to ourselves, which ought to be attended to. I am but a dependent on your bounty, after all — a beggar"—
>
> "A beggar! — 'tis false, sir, you're not a beggar. But I see how it is; you want to be made independent; you want me to make a settlement on you; you are not content to wait till an old man closes his eyes — you" —
>
> "Uncle," said Highfield, with his cheeks burning and his eye glistening, "do you really believe me such a despicable scoundrel?"
>
> "Why — no — I believe you are only a fool, that is all."

The volume contains three widely-differing tales. "The Azure Hose," from which the quotation is taken, is an amusing burlesque on the artificial, social and literary style exemplified by Lord Byron, whom Paulding cordially loathed. "The Politician," a study of an American office-seeker, is "a farce rather than a tragedy," but is written with a definite moral purpose, like the author's other satires. The best of the three, perhaps, is "The Dumb Girl," which has added interest because its plot resembles and may have influenced Hawthorne's *Scarlet Letter.* Some critics have even suggested that Hawthorne's imaginary predecessor "Mr. Surveyor Pue" was in fact Paulding.

At the time the *Chronicles* were published, Paulding was United States Navy agent for New York. He had already made a name for himself in letters, and in politics as well by his defence of America against British criticism. His controversial publications won him his appointment, and he later rose to be Secretary of the Navy.

A first edition of Paulding's *Chronicles of the City of Gotham,* New York, 1830, is a worthwhile addition to the Library's collection of American authors.

H.McC.

A Tory Turncoat

ELKANAH SETTLE, the Restoration dramatist, was described in the

last issue of this bulletin as "a monarch of dullness." Three pamphlets recently acquired by the Library show him now as a politician — worse, as a Tory turncoat.

A diligent Whig and supporter of Shaftesbury in the fight against the Duke of York's succession, he had engaged in a bitter war of words. But after Shaftesbury was defeated and had fled to Holland, Settle turned Tory. Thereupon, in *A Narrative,* printed in 1683, he undertook to expose the Popish Plot scare of five years earlier as a ridiculous fabrication, and to prove both the Queen and the Duke of York innocent of any connection with it. First, however, it was necessary to explain why the former Whig was recanting; so he proffered the ingenious apology that he had written for the Whigs merely out of spite, because the King had transferred his play *The Empress of Morocco* from his Majesty's Theatre to the Duke's.

Such a thin excuse did not reassure the pamphleteer who, under the signature W.S., answered the dramatist with *A Letter to Mr. Settle,* printed in the same year. "What made that Lightning go out in Snuff?" he inquired. "We can't be satisfied with your telling us, The Plot is made the Tool for all mischief . . . unless you also tell us who the persons are that work with this Tool." Once having deserted "that troublesom Companion Whiggism," however, Settle remained steadfast, and in 1685, when the Duke of York ascended the throne, wrote *An Heroick Poem on the Coronation of the High and Mighty James II.* Directly after this, in a final spurt of patriotic zeal, he is said to have sealed his official conversion by joining the army.

A Royalist Ballad-Writer

A LIKABLE Cavalier poet was Alexander Brome, whose *Songs and other Poems,* London, 1661, has just been added to the Library. The casual good humor of his preface to the reader is a welcome change from the coyness of those poets who publish only at the request of their friends. Two accidents, he writes, are responsible for his book: " a lazie disease, and a long vacation; the one inclining me to do nothing else, and the other affording me nothing else to do." As to the honor of being in print, he believes it to be "much like being a Parliamentman; those that deserve it, need not court it; . . . those that merit it not, will come in by purchase."

To judge from a complimentary verse contributed to this book by Izaak Walton, many of Brome's poems were written to be sung by the King's troops in campaigns against the Roundheads. The best of them have a devil-may-care spirit which strongly persuades the reader to the Royalist side of the quarrel. Take, for instance, "The Cheerful heart":

> What though these ill times do go cross to our will?
> And fortune still frowns upon us,
> Our hearts are our own, and they shall be so still,
> A pin for the plagues they lay on us.

Yet there is harshness in Brome's mood as well; and it comes out especially in "The Levellers' rant," written in 1648, and other lines against "the Saints."

Brome is described by a contemporary critic as "an Attorney of the Mayor's Court, yet poetically addicted," and Izaak Walton writes that Pan "blest him with a chearfull heart." Ardent Royalist as he was, he hailed the Stuart Restoration with an exultant ode already in the Library, *A Congratulatory Poem.* Six years later he edited a variorum translation of Horace, and planned a translation of Lucretius, which he did not live to complete.

The Library's copy of the *Songs* is beautifully bound by Rivière in full dark green levant morocco, with gilt tooled cartouches on the sides.

H. McC.

A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

Bibliography. Libraries.	*Fine Arts*	*Navigation. Aviation*
Biography	*Genealogy*	*Philosophy. Ethics*
Business	*Geography Maps*	*Poetry*
Children's Books	*History*	*Politics & Government*
Domestic Science	*Journalism. Composition*	*Psychology*
Drama. Stage	*Language*	*Religion. Theology*
Economics	*Law. Legislation*	*Science*
Education	*Local History*	*Sociology*
Essays. Literature	*Medicine. Hygiene*	*Technology*
Fiction	*Music*	*Travel & Description*

The symbol = following a title indicates that the work is a gift to the Library

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American book-prices current. May 1, 1936 to May 1, 1937. Bowker. 1937. 617 pp
6153.25=B.H. Closet

Andrews, *Mrs.* Irene Dwen. Owners of books; the dissipations of a collector. Washingon, Bruin Press. 1936. 5, 271 pp. Illus. Z993.A56

Deutsches Archaeologisches Institut, Berlin. Archäologische Bibliographie. Beilage zum Jahrbuch des Deutschen archäologischen Instituts. 1923/24, 25, 27–36. Berlin. 1925–[37.] 12 v. in 7. *2163.93

Handbook of Latin American studies. A guide to the material published in 1936. Harvard. 1937. 515 pp. B.H.792.51

Henderson, Robert W., *compiler.* Early American sport. Grolier Club. 1937. xvii, 134 pp. Illus. **Q.16.123
A chronological check-list of books published prior to 1860 based on an exhibition held at the Grolier Club. Introduction by Harry T. Peters.

Henry E. Huntington library and art gallery, San Marino, California. Incunabula in the Huntington library, compiled by Herman Ralph Mead. San Marino. 1937. xii, 386 pp. **Q.410.68

Internationales Addressbuch der Antiquare. International directory of antiquarian booksellers. Weimar. 1935. **Q.60.36

Smith, Edward S. C., and Myron H. **Avery,** *compilers.* An annotated bibliography of Katahdin. Appalachian Trail Conference. 1936 78 pp. *Z1292.K2S6

Teerink, Herman. A bibliography of the writings in prose and verse of Jonathan Swift. Hague. 1937. 434 pp. *A.8690A.1

Wilson, Louis Round, and Edward A. **Wight.** County library service in the South; a study of the Rosenwald county library demonstration. Univ. of Chicago. [1935.] xv, 259 pp. Illus. Z675.C8W7

Biography

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Bell, Stephen. Rebel, priest and prophet; a biography of Dr. Edward McGlynn. Devin-Adair. 1937. xi, 303 pp. BX4705.M2B4
A biography of Dr. Edward McGlynn (1837–1900), an exponent of the economic theories of Henry George.

Boyton, Neil. A Yankee Xavier; Henry P. McGlinchey, S.J. Macmillan. 1937. ix, 137 pp. BX4705.M195B6

Brunschvicg, Léon. René Descartes. Paris. [1937.] 97 pp. PQ1873.B7 1937

Calvert, William J. Byron: romantic paradox. Univ. of North Carolina. 1935. 235 pp. PR4381.C3

Celles, Jean de. Malherbe; sa vie son caractère, sa doctrine. Paris. 1937. 287 pp. 4695.32

Chabaneix, Paul. Charles Maurras, l'homme, le penseur, le chef. Conférence prononcée à l'occasion de son jubilé littéraire. La Rochelle. 1937. 62 pp. 2678.357

Drury, Clifford Merrill. Marcus Whitman, M.D., pioneer and martyr. Caxton Printers. 1937. 473 pp. Plates. F880.W5923

Holtzmann, Robert. Kaiser Otto der Grosse. Berlin. 1936. 188 pp. DD139.H7

Meozzi, Antéro. G. d'Annunzio (Il tribuno — l'uomo d'arme — il poeta). Pisa. 1935. 3, 372 pp. PQ4804.M4

Painter, Sidney. The scourge of the clergy; Peter of Dreux, duke of Brittany. Johns Hopkins. 1937. vii, 155 pp. DC611.B882P3

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A collection of articles, etc., by various authors, celebrating the memory of the late Peruvian writer.

Tonnelat, Ernest. Charles Andler, sa vie et son œuvre. Paris. 1937. 328 pp. *4870A.150.77

Viereck, George Sylvester. The Kaiser on trial. Greystone Press. [1937.] xx, 514 pp. Illus. DD229.V5
"Mr. Viereck's book is a supposititious trial of the Kaiser; the author induces evidence on both sides for the benefit of the Jury and the High Court of History."—*Preface* by James W. Gerard.

Collective

Banks, Charles Edward. Topographical directory of 2885 English emigrants to New England, 1620–1650. Edited by E. E. Brownell. Philadelphia, The editor. 1937. 295 pp. Hist. Ref. F3.B35

Bibesco, *Princesse*. Images d'Épinal. Paris. [1937.] (6), 271 pp. 2246.227
Contents. — Au soleil couchant de Lyautey. — L'impératrice Eugénie et le Talisman de Charlemagne. — Un roi des sommets: Albert Ier de Belgique. — Le docteur Faust de la rue Vignon. — Le dernier voyage du Tsar. — Un couple invincible: Charles Lindbergh et Anne Morrow. — Etc.

Canadian who's who, The. A handbook of Canadian biography of living characters. Toronto. 1937. 125 pp. 4349.354=B.H.644.15

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Minerva. Jahrbuch der Gelehrten Welt. 1937. Berlin. 1937. 1765 pp. B.H.643.1

Who's who. 1938. An annual biographical dictionary. Ninetieth year of issue. Macmillan. 1937. 3783 pp. 2439a50=B.H.6444.2

Who's who in colored America. A biographical dictionary of notable living persons of African descent in America. 1933–1937. (Fourth edition.) Brooklyn. 1937. 608 pp. B.H.644.53

Ylvisaker, Erling. Eminent pioneers; Norwegian-American pioneer sketches. Minneapolis, Augsburg Pub. House. [1934.] 162 pp. Plates. E184.S2Y7

Memoirs. Letters

Browning, Robert, *1812–1888*. From Robert and Elizabeth Browning; a further selection of the Barrett-Browning family correspondence; introduction and notes by William Rose Benét. London, Murray. [1936.] v, 144 pp. PR4231.A323
Twenty-two hitherto unpublished letters addressed to Mrs. Browning's sisters.

Butler, Samuel, *1835–1902*. Letters between Samuel Butler and Miss E. M. A. Savage, 1871–1885. Cape. [1935.] 380 pp. PR4349.B7Z54
Miss Savage was a friend and literary confidante of Butler's. Butler, before his death, prepared the correspondence for publication. The volume includes three sonnets by him.

Defoe, Daniel, *1661?–1731*. A journal of the plague year and other pieces, edited by Arthur Wellesley Secord. Doubleday, Doran. [1935.] xxxv, 337 pp. PR3401.S4

Rossetti, Dante Gabriel, *1828–1882*. Three Rossettis: unpublished letters to and from Dante Gabriel, Christina, William, collected and edited by Janet Camp Troxell. Harvard. 1937. (11), 216 pp. 28546.86

Squire, *Sir* John. The honeysuckle and the bee. Squire, Dutton. 1938. 282 pp. PR6037.Q5Z5 1938
Wanderings and reminiscences by the English poet and essayist.

Stanhope, Philip Dormer, *4th Earl of Chesterfield, 1694–1773*. Some unpublished letters of Lord Chesterfield, with an introduction by Sidney L. Gulick, Jr. Univ. of California. 1937. (8), 84 pp. 2557.9

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American Bar; a biographical directory of contemporary lawyers of the United States and Canada. Minneapolis, Fifield. 1938. 1229 pp. **K3.A52

Armaments year-book; general and statistical information. 13th year, 1937. Geneva. 1937. 1113 pp. **UA15.A72

Bacas, Paul E., *and others*. Auditing procedure. Ronald Press. [1937.] 443 pp. NBS

Baker, George Pierce. The formation of the New England railroad systems. Harvard. 1937. 283 pp. NBS
A study of railroad combination in the nineteenth century.

Bakken, Henry H., and Marvin A. Schaara. The economics of cooperative marketing. McGraw-Hill. 1937. 583 pp. NBS

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Brazil, Ministry of foreign affairs. Brazil; statistics, resources, possibilities. Rio de Janeiro. 1937. 398 pp. **HA973.A3

Briefs, Goetz A. The proletariat; a challenge to western civilization. McGraw-Hill. 1937. 297 pp. NBS

Brisco, Norris A., and John W. Wingate. Buying for retail stores. Prentice-Hall. 1937. 563 pp. NBS

Engelbrecht, H. C. Revolt against war. Dodd, Mead. 1937. 367 pp. NBS

Exporters' encyclopaedia, 33d edition, 1938; containing full and authentic information relative to shipments for every country in the world. Ashwell. 1937. 1806 pp. **HF3011.E96

Ford, James, and Katherine M. Ford. The abolition of poverty. Macmillan. 1937. 300 pp. NBS

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Glass factory year book and directory. 1937 edition. Pittsburgh, American Glass Review. 151 pp. **TP847.G54

Gras, N. S. B. The Massachusetts First National Bank of Boston, 1784–1934. Harvard. 1937. 768 pp. NBS

Hat life yearbook; a complete list of the manufacturers. Compiled by the publishers of Hat Life. New York. [1938.] 180 pp. **TS2182.H36
A reference book of hat facts and figures, 1937.

Hoffman, William G., and Roy Davis. Write and speak better. McGraw-Hill. [1937.] 437 pp. NBS

Ireland, Tom. Child labor as a relic of the dark ages. Putnam 1937. 336 pp. NBS

Lewis, Ethel. The romance of textiles; the story of design in weaving. Macmillan. 1937. 377 pp. NBS

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Lundberg, Ferdinand. America's 60 families. Vanguard Press. [1937.] 544 pp. NBS

McNair, Malcolm P., *and others.* Problems in retailing. McGraw-Hill. 1937. 676 pp. NBS

Manual of the textile industry of Canada. 9th edition. Montreal. 1937. 158 pp. **TS1326.M29

Reed, Louis S. Health insurance; the next step in social security. Harper. 1937. 281 pp. NBS

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Sorrell, Lewis C. Government ownership and operation of railways for the United States. Prentice-Hall. 1937. 330 pp. NBS

Stagner, Ross. Psychology of personality. McGraw-Hill. 1937. 465 pp. NBS

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Toys and bicycles buyers' guide. 18th edition. 1938. Chicago. 1938. 297 pp. **TS2301.T7T75

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Van Cleef, Eugene. Trade centers and trade routes. Appleton-Century. [1937.] 307 pp. NBS

Young, Agnes Brooks. Recurring cycles of fashion, 1760–1937. Harper. 1937. 216 pp. NBS

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Boylston, Helen Dore. Sue Barton, senior nurse. Little, Brown. 1937. Z.F.126b 2
Further adventures of Sue Barton in her last year's training as a nurse.

Coblentz, Catherine C. The blue and silver necklace. Little, Brown. 1937. Z.F.136b 1
A modern story of a Hopi girl living on the mesa in Arizona.

Davison, Frank D. Children of the dark people. Coward-McCann. 1937. Z.F.62d 2
A folk tale of the wanderings of two aboriginal children in the bush lands of Australia.

Farnum, Mabel A. The white knight. Catholic Library Service. [1937.] Z.30b 11p1
A biography of Pius the X told in story form for young children.

Fox, Lorene K. Antarctic icebreakers. Doubleday, Doran. 1937. 319 pp. Z.10c 1.1
The thrilling adventure of Antartic exploration from the sixteenth century to wintering on Little America.

Gall, Alice, and Fleming Crew. Each in his way. Oxford Univ. [1937.] Z.F.44g 2
About famous animals who played their parts in the making of history.

Lathrop, Dorothy. Animals of the Bible. Stokes. 1937. Plates. 67 pp. Z.90a 21.1
A well chosen collection of thirty stories of memorable animals in the Bible. Distinguished illustrations.

Lee, Melicent Humason. Volcanoes in the sun. Crowell. [1937.] Z.F. 661 1
The story of an industry described by the wandering of two children through the coffee growing country of Guatemala.

Lida. Scuff, the seal. Harper. 1937. Z.F.381 2
A small seal's adventures in his native Arctic waters, with Rojan illustrations.

Phillips, Ethel Calvert. Calico. Houghton, Mifflin. 1937. Z.F.37p 11
The story centers around a circus-bred pony and the happiness he brought to his owners and their young friends.

Tousey, Sanford. Chinky, the banker pony. Doubleday, Doran. 1937. Z.F.33t 4
The lively story of a little black Chincoteague Island pony who learns to play with his young owners on the beach in Connecticut.

Trinka, Zdena. Jenik and Marenka. Crowell. [1937.] Illus. Z.F.8t 1
Simple experiences of two children in a Czechoslovak village.

Domestic Science

Baker, *Mrs.* Charleen J. Buttercup hill tea room recipes. Lunenburg, Mass. [1935.] ix, 151 pp. TX715.B165

Case, Elizabeth, and Martha Wyman. Cook away: the outing cook book; selected menus and recipes for cabins, cabin cruisers, houseboats, kitchenettes and trailers. Longmans, Green. 1937. 119 pp. TX715.C32

Haines, Edith Key. Cook book. Farrar & Rinehart. [1937.] vii, 655 pp. TX715.H12

[Newington, Thomas,] *fl. 1719.* A butler's recipe book, 1719; edited by Philip James. With wood-engravings by Reynolds Stone, and an introduction by Ambrose Heath. Cambridge Univ. 1935. x, 45 pp. TX705.N4

Wood, *Mrs.* Irene Tutt. Knitting and fitting. Chicago, Maestro Co. [1936.] 107 pp. Illus. TT820.W65

Drama. Stage

Essays. Shakespeare

Dunn, Esther Cloudman. The literature of Shakespeare's England. Scribner. [1936.] viii. 326 pp. Plates. PR651.D8
A study of the changing values which conditioned Elizabethan literature. Includes a chapter on "Shakespeare for Moderns."

Naumburg, Nancy, *editor*. We make the movies. Norton. [1937.] xxv, 284 pp. PN1994.N3
The contributors are all technical experts in Hollywood. Included are contributions by Paul Muni, Bette Davis, and Walt Disney.

Stevenson, Burton, *editor*. The home book of Shakespeare quotations. Scribner. 1937. 2055 pp. PR2892.S631937=B.H.913.1

Plays — In English

Aeschylus. Three Greek plays: Prometheus bound, Agamemnon, The Trojan women. Translated with introductions by Edith Hamilton. Norton. [1937.] 239 pp. 2978.124

Rattigan, Terence. French without tears, a comedy in three acts. Farrar and Rinehart. [1938.] 168 pp. PR6035.A75F7 1938

Zimmerman, Hazel. Sovereign, a poetic drama in five scenes with prologue and epilogue. New York, Somerset Pub. Co. [1937.] 79 pp. PS3549.I 57S6
A poetic drama about King Edward VIII and Mrs. Simpson. Includes the famous radio speech in which the king explained his abdication.

Plays — in French

Bernard, Tristan. La partie de bridge. Pièce en un acte. [Paris.] 1937. 4 pp. Illus. No. 1 in 6671.2074

Gehri, Alfred. Bureau central des idées. Comédie en un acte. [Paris.] 1937. 12 pp. Illus. No. 2 in 6671.2074

Gow, Ronald. Rêves sans provision. Pièce en trois actes d'après le roman de Walter Greenwood (Love on the dole). Adaptée de l'anglais par Charlotte Neveu. [Paris.] 1937. 26 pp. Plates. 6671.2069
Relates to labor in post-war England.

Rattigan, Terence. L'écurie Watson. Comédie en trois actes et cinq tableaux. Adaptée par Pierre Fresnay et Maurice Sachs. [Paris.] 1937. 34 pp. Plates. 6671.2073
An adaptation of "French without Tears."

Supervielle, Jules. Bolivar, pièce en trois actes et onze tableaux. La première famille, farce en un acte. Paris. [1936.] 239 pp. 6699A.516

Plays — in Spanish

Marroquín, Lorenzo, *1856–1918*, and J. M. Rivas Groot. Lo irremediable. [Drama en tres actos y en prosa.] [Bogotá. 1936.] 151 pp. *4396.794.95
A biographical sketch of Don Lorenzo Marroquín, pp. 5–12.

Samper, José María, *1828–1887*. Un alcalde a la antigua y dos primos a la moderna. (Comedia de costumbres nacionales, en dos actos.) [Bogotá. 1936.] 190 pp. *4396.794.94

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Arnold, Thurman W. The folklore of capitalism. Yale. 1937. vii, 400 pp. 9330.1A314
Analyzes various ideas about social organization accepted as fundamental principles of law and economics, but stamped as folklore by the author.

Bezenson, Anne, *and others*. Prices in colonial Pennsylvania. Univ. of Pennsylvania. 1935. xix, 445 pp. *9338.5748
"The first in a series of detailed studies of the history of prices in the Philadelphia area . . . The purpose of this study is to make available . . . the wholesale prices of commodities bought and sold in Pennsylvania between 1720–1775."—*Preface.*

— Wholesale prices in Philadelphia, 1784–1861. Univ. of Pennsylvania. 1936–37. 2 v. *9338.57481

Bonneville, Joseph Howard, and Lloyd Ellis Dewey. Organizing and financing business. Prentice-Hall. 1937. 476 pp. 9338.7A110
Based largely upon an earlier text, "Elements of Business Finance," by Professor Bonneville.

Camera di commercio italiana in New York. Nel cinquantenario della Camera di commercio italiana in New York, 1887–1936–XVI. New York, [Omaggio-Ricordo.] 1937. xli, 199 pp. *9382.45A12

Clark, Harold F., *and others*. Life earnings in the United States. Harper. xx, 408 pp. *9330.073A57

Doubman, J. Russell. Fundamentals of sales management. Crofts. 1937. ix, 465 pp. HF5438.D58

Edwards, Charles M., *Jr.*, and William H. Howard. Retail advertising and sales promotion. Prentice-Hall. 1936. xxii, 764 pp. Illus. HF5823.E275

Fenner & Beane, *brokers*. Why 40,000 miles of private wires? Fenner & Beane. 1937. [28] pp. Illus. *9332.6747A51

Fish, Louis J., and William B. Snow. French commercial correspondence and readings. Gregg. [1937.] 257 pp. HF5728.F8F62

Hacker, Louis Morton. The United States; a graphic history. Random House. 1937. 242 pp. 9331.073A74
A brief outline of economic history from the beginnings to the present, illustrated with pictorial statistic charts by Rudolf Taylor.

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The first part gives the author's impressions on a journey through war-time Spain. The second part is an argument in favor of the Nationalists.

Rose, William John. The dream of Upper Silesia; a regional study. Stephen Daye Press. 1935. 11–349 pp. DD491.S53R6

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A distinguished Spanish writer, whose wife and brother were murdered by the Rebels, tells of his experiences while fighting with the Loyalists. The book was largely written in the trenches.

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Wittenberg, Philip. The protection and marketing of literary property. Messner. 1937. 395 pp *Patent Room 26.54

Wormser, René A. Your will and what not to do about it. Simon and Schuster. 1937. xxi, 215 pp. Illus. 5637.65
Information about making wills, the use of trusts, provision for wife and children, charity bequests, etc.

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Keene, Betsey D. History of Bourne from 1622 to 1937. Yarmouthport, Mass., Swift. 1937. 221, xiv pp. Plates. F74.B52K4

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This "study of the balancing forces of dynamic man," describes the parts and structure of the skeleton, illustrated with numerous diagrams, and explains their relation to bodily functions. The author has had thirty years' experience in teaching "bodily economy."

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These reminiscences of the Metropolitan Opera star include Toscanini, Caruso and many other singers, and her former husband, the director Gatti-Casazza.

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A history of "music in America from psalmody to the present day," with consideration of symphony, opera, and choral music as well as popular songs, jazz and swing.

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An exposition of French administration and colonization, as well as of native civilization.

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An arraignment of the Stalin bureaucracy. Includes numerous documents, such as the secret minutes of the Bolshevik Central Committee in 1917

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Ten biographical essays on scholars involved in the Tractarian movement. Contains several unpublished letters by Newman and Mozley.

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"What air conditioning includes, its advantages, the fundamental principles of design, the installation and operation of air-conditioning systems, specific examples of heating and cooling calculations, designing data, and general information of importance both to engineers and home owners."

Travel and Description

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In response to the criticisms of the author's "Retour de l' U.R.S.S."

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The author, visiting various Spanish centers for purposes of research, made observations of social and economic conditions before the Civil War.

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Letters of Governor Belcher

THE Library has recently added to its collection of manuscripts a small group of letters by Jonathan Belcher, Governor of Massachusetts from 1730 to 1741. The first of these dates from January 1732/3 and the last from September 1739. They deal with a multitude of subjects: the governor's salary; the controversy over the proposed bills of credit; the right of the House of Representatives to examine the public accounts; the care of the fort at Pemaquid and the other fortifications; the preservation of the King's Woods; the issue of paper money; the activities of Colonel Dunbar, Lieutenant-Governor of New Hampshire — in short, most of the affairs which filled the term of Belcher's restless administration. Those were stormy years indeed. Acclaimed with joy by the whole population when he took office, Belcher soon got into difficulties which lasted until the end of his governorship. He was a petty and suspicious man, servile to superiors and dictatorial to subordinates, a lover of power who above all wanted to keep his office; but he was not without honesty, sound sense, and ability. His problems, political as well as economic, would have tried the strength of any man.

To be sure, these letters do not contain anything startlingly new. One could hardly expect that, so well is the period covered by letters and official documents. Belcher was an indefatigable letter-writer, who sent voluminous reports to London with every packet. And he kept copies of his epistles. Eight of his letter-books, each a large folio, are at the Massachusetts Historical Society. Starting with September 1731, this correspondence extends with various interruptions, to September 1754. The first five books relate to Belcher's governorship of Massachusetts, but unfortunately there is a gap of four years in them. Their contents, with the exception of unimportant notes, were published in 1893 and 1894 in two volumes of the *Collections of the Massachusetts Historical Society.* Other letters of the Governor may be found among the *Talcott Papers* published in the *Collections of the Connecticut Historical Society;* and still others in the *Provincial Papers of New Hampshire.* But next to the letter-books, which of course contain Belcher's own version of matters, the *Journals of the House of Representatives of Massachusetts* are the most important source of information. In that series, seven volumes have so far been issued dealing with the period.

Naturally, the larger part of Belcher's original letters are in London.

However, a considerable number may be found in New England. Some two score are in the Massachusetts Historical Society, others are in the State Archives, or scattered elsewhere. Under these circumstances, the newly-acquired letters of the Library cannot be of great consequence to the historian, especially since several of them have already been published. Nevertheless, they supply a few touches, if not to the history of the period, at least to the personality of the Governor. They were all written to the Earl of Wilmington, for many years Speaker of the House of Commons and at that time Lord President of the Council. The Earl, a favorite of George II, was a warm supporter of the Massachusetts Governor.

Few people nowadays know, off-hand, who Jonathan Belcher was — an obscurity which he shares with many other Colonial governors. The son of a wealthy Boston merchant, and the grandson of one of the settlers of Sudbury, he was born in Cambridge on January 8, 1681/2. He graduated at Harvard with the class of 1699, and took his degree of master of arts in 1702. Two years later he went to Europe, and spent some time at the court of Hannover, where he was introduced to the Princess Sophia, the presumptive heiress to the British Crown. "The novelty of a British American, added to the gracefulness of his person," Hutchinson wrote in his *History of Massachusetts Bay,* "caused distinguishing notice to be taken of him, which tended to increase that aspiring turn of mind which was very natural to him." Upon his return to America, young Belcher married — on his twenty-fourth birthday — Mary Partridge, daughter of the Lieutenant-Governor of New Hampshire. However, he did not settle down immediately. In 1708 he went again to Europe, and also a third time in 1715. In all, he spent nearly six years in travel, an opportunity which few New Englanders enjoyed at that time. He came into political prominence in 1718 when he was elected a member of the Council. Known always as a "prerogative man," in 1728 he joined the popular party on the question of the governor's salary. This subject had been vexing Massachusetts politics long since, and now Governor Burnet took a firm stand on it. The Crown demanded that the governor be granted a permanent salary of at least £1000 sterling, whereas the House of Representatives was willing to vote a salary only year by year and "according to merit." Francis Wilkes acted as the agent of the House in London, and as Jonathan Belcher intended a trip to England, he was asked to assist him there. In London Belcher got into action, when the news of Governor Burnet's death reached him. Suddenly a new vista opened before his eyes. His friends recommended him for the governorship, as the candidate most likely to win the support of both parties. The King even remembered him as a former visitor at Hannover. So he was appointed Governor of Massachusetts and New Hampshire. His commission was dated — obviously at his own choosing — January 8, 1729/30, his forty-eighth birthday.

His Excellency arrived in Boston in the following August, and was received with outbursts of enthusiasm. But in a bare month the buoyancy considerably subsided. In his first speech to the General Court the new governor announced that, in spite of his previous efforts, he had been given strict orders to obtain a fixed salary. There was a grave accusation in the royal instruction. "It manifestly appears," it read, "that this Assembly, for some years last past,

have attempted by unwarrantable practices to weaken if not cast off the obedience they owe to the Crown and the dependence which all colonies ought to have on their mother country." The General Court listened attentively — and decided to stick to its own views on the matter. So this quarrel continued with renewed vigor. Belcher, who for years did not have any salary, was finally forced to beg the government to relax the instruction. One of his letters in the Library, written on June 11, 1734, is such a request. Obviously it is not the first, and there is a new note in it. The governor, who was by no means averse to using abusive language about the Colony, here speaks with great good-nature of his countrymen. "Since I had the honour of writing your Lordship last," the note begins, "I have met a new Assembly of the Province of the Massachusetts Bay, and am glad to acquaint your Lordship that they seem at present one of the best Assemblies that this Province has had since my coming into the government, and I hope they will fall into such measures as may most of all tend to the support of His Majesty's honour, and to the safety of the just liberties and properties of the people that intrust them . . ." The supposition that there may have been a link between the praise and the request cannot seem far-fetched.

THE gravest problem of Belcher's administration was the inflation caused by the indiscriminate issue of paper money in the New England Colonies. Belcher inherited the situation from his predecessors, but during his time it became worse and worse. Inevitably, as soon as currency begins to deteriorate, new debts pile up in an increasing ratio. It is true that the taxes were not sufficient, even under normal conditions, to cover the expenses of government, and had to be supplemented by new loans. Bills of credit seemed to offer the easiest solution. The "popular party," mostly laborers and townspeople, wanted more paper money, without real backing or any thought of redemption; the merchants and the more prosperous classes, on the other hand, insisted on sound money, knowing that the endless growth of public debt and the debasing of the currency must lead to ruin.

The annual issue of bills of credit was fixed at £30,000, as a sum which could take care of the services of the government; and the royal instruction given to Governor Belcher definitely forbade the issue of new bills of credit beyond it. Belcher wanted to enforce his mandate. A former merchant himself, he stood for sound money. The report which he addressed to the Earl of Wilmington on January 5, 1732/3 sets forth his views with clear-cut precision. As he wrote:

> "This Province, my Lord, is in a miserable condition for want of the necessary supplies of money to the publick treasure, where there has not been a shilling for nineteen months past, altho' there is upwards of £40,000 due to the officers & soldiers of the King's forts & garrisons, to the judges, the secretary of the Province and other people, nor would the Assembly, who have lately sat ten weeks raise any money agreeable to the Charter, and His Majesty's royal orders: but they have, my Lord, taken a very extraordinary step upon His Majesty's royal instructions to me addressing His Majesty a third time to withdraw them, and in case His Majesty will not hear them, then their agent is instructed to apply to the House of Commons."

The Governor was greatly upset by this behavior. "I believe," he continued, "this step is without precedent, nor have I ever heard that any of the King's Plantations have presum'd upon a thing of this nature." He was convinced that the instruction was in accordance with the Charter; and if there were any doubt, the courts of England should decide it. However, he thought the Assembly loved to be "clamorous and troublesome." He further explained what the unchecked issue of paper money would lead to:

> "I believe every man of thought & substance is highly thankfull that the Assembly are kept from ruining all the estates in the Province by issuing out floods of those pernicious bills. At an emission of 50 or 60,000, every man that has outstanding debts, has at least a fifth part of his capital sunk, the bills growing in three or four months time of so much less value than before such an emission. And whereas £125 of the lawfull money of the Province wou'd purchase £100 Sterling, yet £350 of the vile bills that have been issued by the government will not at this day purchase that sum. So that to allow any further liberty of making these bills than for the annual expense of the Province, or to extend the calling them in beyond the year in which they are issued, would have a direct tendency to the ruin of the King's government & people, and would prove a great fraud & cheat upon all the merchants of England, who have always large effects in this country."

The House's claim to the right of examining the accounts had also long exasperated Governor Belcher. He was ordered to resist the demand, and the instruction on this point was altogether agreeable to him. As he stated:

> "My Lord, I think nothing could be plainer than that it exactly quadrates with the Charter, and for His Majesty to give it up, or condescend to the House of Representatives examining the publick accounts of charge of the government, I shou'd think it as well to suffer them to appoint their own governour. For, with great submission, my Lord, all the struggle in this matter is for power. If every account of the Province must be subjected to a House of Representatives, the King's governour will be of very little signification. They that have the controul of the money will certainly have the power, and I take the single question on this head to be, whether the King shall appoint his own governour, or whether the House of Representatives shall be governour of the Province."

He urged the Earl to have the decision made public promptly, as the uncertainty was causing much alarm. "The government here," he added, "is in danger of running into all confusion. The King's forts are dropping down, the men ready to desert for want of pay, and everybody under great oppression that has money due from the publick." The governor won on the question. In his letter of November 13, 1733, he happily reported that "they have at last comply'd with the King's royal orders respecting the supply of the treasury." It was a triumph for the King's cause, and Belcher thought that the measure would "make this Province more dependent (as it ought to be) on its mother country."

The problem of paper money, however, seemed to defy all control. Under the necessity of paying arrears to the garrisons, authority was granted in 1733 for the issuing of £76,500 in new bills of credit. But this was no cure for the economic disorder. The cause of the trouble lay deeper, indeed largely outside Massachusetts — in Rhode Island, which took it upon itself to flood

the Colonies with its own bills. To meet the situation, and to prevent their stock from being bought up by the people of Rhode Island, merchants of Boston decided to issue bills of credit for an even greater sum. The story is told, in vigorous language, by Governor Belcher:

> "Upon a late emission made of bills of credit by the Colony of Rhode Island of upwards £100,000 to circulate in this, and the neighboring Provinces, and which it is judged may greatly hurt the estates & trade of His Majesty's subjects, as well as of Great Britain as of these Provinces, by inhancing the prices of all things exported hence in return for British manufactures, a number of merchants & traders in this town, as they say to prevent the depreciating the bills of this Province (at present the only medium of trade) by suffering a flood of the bills of Rhoad Island to pass here, have met once and again, and are associated, to circulate their notes in lieu of money to the value of £10,000. The liberty which the little Colony of Rhoad Island have taken from time to time of striking and issuing such large sums of bills of credit has been (undoubtedly) a great loss & damage to the trade of Great Britain in these Provinces, as well as to the inhabitants here. Indeed the issuing of bills of credit, in the manner as has been practis'd in these Northern Colonies for many years past, has prov'd a publick cheat & fraud, and altho' this Province and New Hampshire are restrain'd, yet, while Rhoad Island & others are not, the intention of His Majesty's wise orders to me are eluded, and mischiefs arising from such vile bills of credit are still increast."

As may be seen, the Governor was in sympathy with the effort of the Boston merchants to forestall the adventurous policy of Rhode Island. However, he saw the financial danger of the enterprise, as well as its threat to his own authority. So he immediately pointed out "the hazards & inconveniencies that may arise to His Majesty's government, shou'd a number of private gentlemen presume to circulate bills of credit in lieu of money before they have laid their scheme before His Majesty, or before his government here." He believed that such plans should be referred to the Legislature. "What they are upon," he went on, "seems to clash with His Majesty's royal orders to me, expressly forbidding the issuing of more than £30,000, and that only to defrey the charge of the government."

The letter contains, besides, long passages about the care of the fort at Pemaquid and other fortifications. One passage reads:

> "Alto' there have been repeated orders from the Crown to this government for more than thirty years past to support a fort at Pemaquid, yet no former governour has been able to prevail with them on this head . . . The Assembly have desir'd me to make an exchange of a fort at a place called Winter Harbour for that at Pemaquid. When I was last year in the eastern parts of this Province viewing & surveying the country & Forts there, I determin'd the Fort at Winter Harbour to be of little or no service to His Majesty or his people, but rather an unnecessary charge, and so it is esteem'd by most thinking people that understand the state & interest of this Province. I shall therefore order the officers & men with the artillery & other stores to be remov'd from Fort Mary at Winter Harbour to Fredericks Fort at Pemaquid."

The writer maintained that, according to the Charter, the forts were under the

care of the governor. However, anticipating further disputes with the Assembly, Belcher asked his patron to procure "a special direction" in the matter. This letter to the Earl of Wilmington is the exact copy of another, written to the Lords of Trade and also to the Duke of Newcastle, the perennial Secretary of State during the reign of George II. It need not be printed here in full; the one addressed to the Duke of Newcastle has been published in the *Collections of the Massachusetts Historical Society.*

ANOTHER subject which gave acute head-aches to Governor Belcher — as it had done to his predecessors — was the preservation of the King's Woods. In accordance with the last clause of the Charter, all trees of a diameter of twenty-four inches a foot from the ground were reserved for the Crown — with the exception of such as were growing upon lands already granted to private individuals. It happened that the forests of Maine and New Hampshire supplied the finest masts for the royal navy. Every year a "mast fleet" sailed from New England, carrying such trees to English ports. The Crown regularly appointed Supervisors of the Woods, whose duty it was to mark the trees with the "broad arrow" of the King, and to protect the rights of the government. Of course, the inhabitants of those areas looked askance at the royal prerogative; and, as frontiersmen of the day, they habitually infringed upon the law. The Supervisor of the Woods, who wanted to stop the depredations, was not one of the most popular officers; the incidents, often bloody, were a daily occurrence. The popular party in the Assembly took sides with the settlers, and some years before Belcher's governorship they even asserted that the Charter assigned to the Crown only the trees "growing," and that after they were cut down they belonged to the Colony! The opposition was also incited by private speculators, who saw possibilities of large gains in the wilderness.

It is about the state of the King's Woods and the hostile attitude of the Assembly that Governor Belcher reported to the Earl of Wilmington on May 29, 1733. He regrets that the Assembly did not take any action for their safe-keeping. "I have, my Lord," he wrote, "been urging the Assemblies here from time to time to pass some law in favour of the Royal Woods, and am after all now oblig'd to say, in fidelity to His Majesty, that I have no expectation of any thing of this nature to be done here." The same tone of discouragement is present in another letter written two years later, on February 28, 1735/6: "There is a bill now lying at the House of Representatives, & which has past His Majesty's Council, for the better preservation of the King's Woods, and I shall do all in my power, that it may come into a law, although I am very doubtful about it."

The Governor's difficulties in the matter were aggravated by his constant quarrel with Colonel David Dunbar, the Surveyor of the Woods. Dunbar received his appointment in 1728 and from the beginning fought ruthlessly against spoliations. This brought him into especially bitter conflicts with the Massachusetts men. In 1731 he was also made Lieutenant-Governor of New Hampshire, but, instead of strengthening, the new office only weakened his position. As Lieutenant-Governor, he became Belcher's subordinate, a fact which the latter had no desire to let him forget. Dunbar, on his part, tried

From Boston
in New England
Dec: 5: 1737.

Your Lordships

most humble

dutifull &

obedient Servants

Benjamin Colman Pastor of the church Brattle-street Boston.
Thomas Prince Pastor of the South Church in Boston
William Cooper, a Pastor of the Church in Brattle-Street, Boston
Nehemiah Walter Pastor of a church in Roxbury
Nathaniel Appleton Pastor of a church in Cambridge
Samuel Checkley Pastor of the new South Church in Boston.
Charles Chauncy Pastor of the first Church in Boston
Samuel Mather Pastor of the North Church in Boston.
Mather Byles, Pastor of the Church in Hollis-street. Boston.

Nine Clergymen in Support of Governor Belcher
From a Manuscript in the Library

to slight the Governor as much as he could. He was intriguing against him in London, organizing groups which asked for his removal. Belcher's partisans answered with counter-attacks, and after many fights Dunbar was finally recalled. But Belcher's own retirement was long in the balance. In a letter of January 11, 1736/7, he fervently thanked the Earl of Wilmington for his goodness "in not countenancing an attempt made to supplant me in the governments." Then follows a long tirade, familiar from all his letters, about his loyalty and merits; about his determination to do everything in his power "for supporting the King's honour and authority." On May 13, 1737 — at the time when Dunbar was scheduled to sail for Great Britain — he further addressed a voluminous epistle to his patron, begging him not to give credence to any accusations against him:

> "I am sensible Col. Dunbar will do every thing in his power (right or wrong) to my prejudice, I therefore humbly beg of your Lordship, that his representations may make no impression, 'till I am heard in answer. He wrote me a few months past, he did not intend to return hither, but to seek some imployment at home: happy will it be for this country they may never see him again, where I don't believe he can make out one single service he has done for the Crown, but I am well satisfy'd he has done a great deal to alienate the affections of the King's subjects from his government; his despotick arbitrary way, as, beating the King's subjects, threatning to burn and destroy their substance &c., will no means do in civil government.
>
> "The two Provinces, where I have the honour to command, are in good peace and tranquillity at present; but should there be any change of the governour, I have reason to believe it would throw the Provinces into new difficulties, and give the King's ministers fresh troubles who have had too much already with their people."

Afraid that Colonel Dunbar might be succeeded by some one equally hostile to himself, Belcher also made his recommendation for a new Lieutenant-Governor in the person of Colonel Henry Sherburne. "He is a very worthy gentleman," he affirmed, "and would be acceptable to the Province in general, and to me in particular." Very sensibly, he added that he could not see what advantage it would be to the Crown "to have persons put into post in one and the same government, who will be continually thwarting & opposing one another." Unfortunately, Dunbar had influential friends on the Board of Trade and thus his nominee, George Jaffreys, was appointed Lieutenant-Governor; and this in spite of Belcher's long list of his own merits:

> "Your Lordship cannot but be sensible of the great trouble and fatigue I have undergone (since my appointment to this government) with one obstinate Assembly after another for my steady adherence to His Majesty's royal orders; and I have been often threaten'd by men of influence, that they would grant me no support, unless I would go from the King's instructions, and during the dispute (for about three years) respecting the supply of the treasury, I did not receive one farthing to defray my yearly expence in this Province. And at New Hampshire, by Coll. Dunbar's little arts and crafts with the members of the Assembly there, that Province is at this time considerably in arrears with me, altho' they pass'd a law, settling my salary to be paid half yearly.
>
> "My Lord, I can assure you upon my faith & honour, that the governments of both Provinces have not been worth to me *communibus annis*

£750 Sterling, which is but a poor pittance for the support of the King's governour, whom His Majesty in his instructions to me is pleas'd to call the Representative of his Royal Person in the governments, where he has plac'd me, and the support they give me does but barely pay my necessary annual expences. Yet as this is my native country, where are my family, my friends, and my little fortune, I own with great and humble gratitude the continuance of His Majesty's royal favour to me."

Obviously, the Governor needed self-justification, for his enemies were spreading nasty stories about him. This may be seen from the petition of nine clergymen, headed by Benjamin Colman and including Thomas Prince, William Cooper, Nehemiah Walter, Nathaniel Appleton, Samuel Checkley, Charles Chauncey, Samuel Mather, and Mather Byles. After due preliminaries, the pastors wrote under the date of December 5, 1737:

"The blessings of His Majesty's reign, which reach us in these distant parts of his dominians, we hope we have a gratefull sense of: In a particular manner we think ourselves bound to bless God, and to thank the King, and his ministers, for the continuance of Governour Belcher in the chair over us, by whom the King's good subjects of every denomination are equally encouraged in their duty to God and to the King.

"We look upon ourselves obliged humbly to address your Lordship in this manner, because we have lately seen in some of the publick prints, what we must call a malicious libel, pretended to be written from Boston, declaring to the world — 'an universal joy thro'out this Province upon the news of His Majesty's appointing a new governor over us; more especially among the better sort of people, and ministers of all sorts' — than which there could not have been published a greater calumny and more injurious falsehood. We beseech your Lordship to excuse us this zealous vindication of ourselves and our people from it."

It is perhaps not irrelevant to mention here that the petition was written on the same paper as the letters of Governor Belcher, and that the handwriting is that of his secretary. Judging from the style, it may not be malicious to conclude that the Governor had a share in the composition itself. An identical appeal was sent also to Sir Robert Walpole, the Earl of Harrington, and the Duke of Newcastle.

Belcher managed to keep his position — for the time being. That his situation was not enviable may be seen from the fact that the government in London again and again appointed people to the Councils — that of New Hampshire particularly — who were not *personae gratae* to the Governor. Humble as the latter was to his patron, in his report of May 23, 1738, he felt impelled to refer to his Royal Commission, which specifically entrusted him with the nomination of suitable individuals for office. Stripped of his influence, Belcher had to face a formal complaint made against him to the Privy Council by the House of Representatives of New Hampshire. "In obedience to the said order," he wrote to the Earl, "I am now preparing my answer, & hope to get it ready to go per this ship, if not per the next, which may sail in ten days; & I humbly pray no advantage may be taken, if I cannot possibly get it ready sooner. When the matter comes to be heard, I have no doubt to make it appear, that the complaint is altogether groundless, & full of notorious falsehoods & contradictions: & I humbly beg, that your Lordship would do me the

honour (if possible) to be at the hearing, when I have nothing more to ask than that truth & justice may fall into their proper scale."

THERE are few bright spots in this ceaseless flow of complaints and rehearsals of party bickering. However, the letter of May 29, 1733 — referred to above — contains such. The passage is about the recent discovery of iron ore at Attleboro. "The ore, I am told," the Governor wrote, "is very rich, and the iron made from it equal to the best Spanish." He further remarked that "a number of guns of 6 or 7 weight apiece have been lately cast at some of the iron works, and the metal and workmanship are equal to any that passes the proof at Woolwich." In the same letter he urged that Parliament grant a bounty on plantation potash and hemp. As he eloquently expressed it: "This Province may in time produce timber, masts, iron, canvas, & rigging sufficient for the whole royal navy, and must consequently be more necessary to the Crown of Great Britain, than all the Sugar Islands, and the whole North America besides, and so deserve the greater care & incouragement of the Crown." But the protective favors were not fast forthcoming. In the letter of February 28, 1735/6, the Governor stated again his hope "that His Majesty's bounty of hemp-seed will be here in good season this spring for incouraging the farmers to go briskly on in raising that commodity." In regard to the potash, too, he maintained that its development would be "a considerable advantage in the commerce betwixt Great Britain and this place."

A new figure appears in these letters of later date — Mr. Belcher, the Governor's son, or rather his "dutiful Son at the Temple." Young Belcher, who after graduation from Harvard was studying law in London, was often charged by his father to visit the Earl of Wilmington, partly to represent the Governor's interests more efficaciously and partly to advance himself through contacts with the great. Thus in the note of May 25, 1736, which for once consists of pure amenities, the Governor states: "I have order'd my son to wait on your Lordship with this, which accompanys a small specimen of candles, the growth of this country from an aromatick shrub we call bayes; all the curiosity is, that they are not offensive to handle, nor in the smell, when extinguisht. I wish we had any thing in this obscure corner of the world worth your Lordship's acceptance." It may be observed that candles were a favorite gift with Jonathan Belcher. It was candles that he took with him, thirty years before, for the Princess Sophia, the Electress of Hanover. Her Royal Highness must have liked them, for even King George had heard of the visit. It is true that at that time the young Massachusetts gentleman also carried with him an Indian slave as another gift.

The machinations of his enemies, however, were too much at last even for a man of Belcher's agility and vigilance. During the boundary disputes with New Hampshire the impression prevailed in London that he had been partial to Massachusetts — one of the reasons why New Hampshire succeeded in obtaining a separate Charter, under its own governor. But in Massachusetts itself the popular party became more and more embittered against Belcher, on account of his steadfast opposition to the increase of paper money. Baffled in their desire to issue new bills of credit, the inflationists revived the scheme of a Land Bank, to be founded on mortgages and securities of lands.

In a short time, no less than eight hundred people subscribed to the project, fancifully declaring their capital as £150,000. Governor Belcher, in company with most Boston merchants, condemned the idea; and when the directors began to issue their notes, he resorted to drastic measures. The supporters of the Bank were either removed from office or were threatened with removal; and thirteen members of the Council were rejected by the Governor. But the partisans of easy money, mostly poor folks in need of cash, were ready for battle. Being in the majority in the Assembly, they elected one of their own men as Speaker; and by May 1741 there were also rumors about organizing resistance in several towns. Meanwhile their agents were pulling wires in London. They had won over even Richard Partridge, Belcher's own brother-in-law and agent. They knew that the Governor acted strictly in accordance with his instructions — therefore, in order to discredit him, they made his patrons believe that he merely feigned his opposition to the Bank! But this was not enough. Since Belcher enjoyed the confidence of influential dissenters, they represented him before these as scheming with the Episcopalians against the Congregationalists. Thus the dissenters were induced to make a bargain with the Duke of Grafton, on whom Belcher's fate depended. They elected the Duke's son to Parliament, in return for his dropping of Belcher from the governorship. In August 1741 the latter was dismissed.

He accepted his defeat with a heavy heart, but consoled himself with the knowledge that "with God all things are possible." But soon things began to take a better turn. When two years later he visited in London the ministers assured him that there was no charge or resentment against him. New possibilities opened, and finally in August 1747 he was made Governor of New Jersey — an office which he kept until his death ten years later. He had difficulties there, too, especially with the land problem; but on the whole his administration was quiet and successful. He took great interest in the founding of Princeton, to which he bequeathed his own library. His heart, however, remained with Massachusetts. Boston friends were around him continually; and he made arrangements that his body be laid in Cambridge, in the burial ground opposite Harvard College.

THE first chronicle of Belcher's administration is to be found in Thomas Hutchinson's *History of Massachusetts Bay,* originally published in 1764–7. Hutchinson, who as the last royal governor was to learn, even more than Belcher, the meaning of popular hatred, wrote largely from recollection. He was for several years a member of the House during Belcher's governorship, and was in London at the time of his dismissal. Hutchinson had no especial love for the Governor, yet he gave a not altogether unfavorable estimate of his personality. He knew Belcher's autocratic tendencies. "The Council," he wrote, "never enjoyed less freedom than in his time. He proposed matters for the sake of their sanction rather than advice, rarely failing of a majority to approve of his sentiments." He noted, however, that "although by the depreciation of the currency he was curtailed of his salary, yet he disdained any unwarrantable or mean ways of obtaining money to supply his expences." And he spoke with indignation of the forgeries to which Belcher's enemies resorted to bring about his downfall.

Later historians have been much less tolerant towards Governor Belcher. Especially is this true of Charles C. Smith, the editor of the letter-books, who of course had a better opportunity than anyone before him to obtain a really close view of the Governor. "Belcher's servile and flattering tone," he wrote, "to those over him, and whose favor he wished to gain; his arbitrary manner to those under him, or whose views were opposed to his own; his fondness for display, and his readiness to take offence at imaginary slights; his duplicity; his love of money, and his harshness toward those who were indebted to him, or who did not deal fairly with him, as he thought; his low opinion of human nature; and his ostentatious piety, — were characteristics which his contemporaries did not fail to notice, and the knowledge of which is perpetuated in his letters. In them he stands revealed to us as the most perfect example of a New England courtier in a corrupt age." The feeling is re-echoed in Herbert L. Osgood's *American Colonies in the Eighteenth Century.* Professor Osgood, too, describes Belcher as a most unlovely character, and especially resents his "hypocritical" absorption in religion. "The extent to which it was paraded by Belcher alongside of his fawning arts and dictatorial airs towards inferiors," he concludes, "shows that with him Puritanism had reached its lowest point, so far at least as it was revealed in official life."

No doubt, Belcher was none too attractive an individual; yet it would seem that historians have been too harsh in condemning him. It is worthwhile, therefore, to note that opinion about him, even if not entirely changed, has been substantially modified in recent years. Writing in 1930, Stewart Mitchell, editor of the *Journals of the House of Representatives,* thus significantly remarks: "In going over the best of the Governor's speeches and messages to the House, one feels a certain sympathy with this man, burdened with responsibility but deprived of power. Even tact could not have bridged the gulf between the Royal Instructions and the interpretations of the Province Charter in the House of Representatives." A similar note is struck by Clifford K. Shipton in his article on Belcher printed in *Sibley's Harvard Graduates.* "Governor Belcher," he thinks, "does not deserve the abuse which has been heaped upon him by historians. His fawning for favors and his petty political schemes were those of his day, employed by English courtiers and statesmen such as Bolingbroke, Marlborough, Harley, and Walpole . . . As administrator he was at once more able and more honest than the popular obstructionists who have gone down in history as the patriots of their era."

Belcher's character, and the part which he played in Colonial history, may deserve a dispassionate revaluation. Obvious as his faults are, his sound qualities must also be acknowledged. "Had I one corrupted finger," he wrote to a friend after his removal from office, "I would sever it from the rest. Thank God, who, through the whole of my administration, has never left me to be inslaved or in the least subjected to filthy lucre . . ." Surely, this is not the language of a hypocrite or of a courtier in a corrupt age.

ZOLTÁN HARASZTI

The Poems of Nahum Tate

THE Library has just acquired two first editions of Nahum Tate, once England's poet laureate, but now remembered chiefly — when at all — as part author of that time-honored hymnal "Tate and Brady," and writer of the familiar Christmas song, "While shepherds watch'd their flocks by night."

Tate's earliest publication was *Poems,* printed in London in 1677. The Library's volume includes the leaf containing the license, rarely found, and is an association copy of exceptional interest; for it bears on the title-page the autograph of Charles Cotton, poet and close friend of Isaak Walton. The other new book is the *Elegies,* printed in 1699, and bound in a contemporary cover of dark morocco, with a charming floral design in gilt tooling.

The *Poems* are brief lyrics and odes, mostly in rhymed couplets. Milton's influence is manifest in their combination of Puritan morality with pagan imagery; but Tate shows also a marked liking for the mournful titles which were to be so popular in the eighteenth century, such as "The Indispos'd," "The Disconsolate," or "The Vision, Written in a dangerous Fit of Sickness." On the other hand some of his pastoral idyls are cleverly turned, and the whimsical portrait of a feminine angler in "The Escape" no doubt delighted such an ardent fisherman as Charles Cotton.

The *Elegies,* though more than twenty years later, are also influenced by Milton. But the pensive beauty of Milton's threnody for Lycidas is here transformed into dull odes, studded with mythological allusions. Their chief interest today is biographical. The first laments the death of Queen Mary. The others celebrate John Tillotson, the late Archbishop of Canterbury; the Duke of Ormond, Lord Lieutenant of Ireland, and his son the Earl of Ossory, who died before him; Mary, the beautiful wife of the Earl of Dorset; and the wife of Baron Cutts, Commander-in-Chief in Ireland.

Nahum Tate was born in Dublin in 1652 of a family with Puritan leanings; and a certain Puritan strain persisted in him, prompting him, like Jeremy Collier, to attack the immorality of the stage. Unlike Collier, however, he himself wrote some unsuccessful dramas in the heroic manner. His patron the Earl of Dorset succeeded in having him made poet laureate in 1692, and he retained the honor until the accession of George I. Later he was appointed royal historiographer. As translator, editor, and court poet, Tate led a laborious life. In addition, his creditors pursued him until his death, which overtook him while he was hiding from them in August 1715.

To judge from Pope's verdict, Tate had no enviable reputation in his own day among the better writers. The satirist mentioned him twice in the *Dunciad,* branding Tate and Shadwell, the previous laureate, together.

Yet to see any poet only through Pope's eyes would give a distorted picture. To be sure, in order to make a living Tate tried all genres with varying success; and the hope of pleasing patrons was, especially in his later years, his chief inspiration. But public opinion encouraged him. His version of *King Lear* was acted in preference to Shakespeare's until 1840 — a woeful commentary on popular taste. He had the audacity if not the skill of genius when, intent on proving to the world "that Truth and Vertue shall at last succeed," he gave the play a happy ending, bestowed Cordelia's hand on the faithful Edgar, and left the "celestial Pair" to begin a prosperous reign untroubled by the supervision of King Lear and the Earl of Kent, who were to retire to a monastic cell.

Having adapted Shakespeare for the common understanding, he performed a similar service for the Psalms, when together with Nicholas Brady he published the well-known *New Version of the Psalms of David* in 1696. Doggerel as they often are, these renderings, however, have at least the dignity of long acceptance.

Ten Books

Jefferson Davis. By Robert McElroy. Harper. 1937. 783 pp. [E467.1.D26M4.]

Professor McElroy has centered his two-volume study of the Confederate President — which is also a study of the southern cause — upon Davis's theory of state sovereignty. On the question of abolition, he insists in his introduction, Davis agreed in the main with Lincoln, except where the extension of slavery into new territories was concerned. This was, however, no minor point in the argument. And the author is so eager to justify his view that slavery was a mere "incident" in the war that he occasionally loses his perspective. He is clearly a Davis partisan. His documentation is extremely detailed, especially in the years before 1861, which occupy two-thirds of the first volume; and in some cases he wastes time by defending Davis against charges which no modern historian would be likely to make. For instance, it is scarcely necessary for him to announce belligerently that Davis was not a traitor, or explain that he was not responsible for the prison conditions at Andersonville. In general, however, the book is a painstaking and well-written piece of biography, even though it offers little that is new. It sketches the conflicting personalities of Davis's Cabinet, analyzes the problems he faced in his administration, and shows, too, his outstanding fault: the unshakeable confidence in his own military genius which often led him to interfere in matters better left to those on the field, and distracted him from the administrative questions which he was well qualified to handle. This difficult period was followed by two years of harsh imprisonment without trial, during which the President became a scapegoat for the whole Confederacy, and was even accused by President Johnson of having procured Lincoln's assassination. It was an ordeal particularly hard for a man of his high spirit and hasty temper to endure; but through this, and for twenty years of proud poverty after his release, he bore himself with admirable dignity. (*H. McC.*)

The Promises Men Live By. By Harry Scherman. Random House. 1938. 492 pp. [9330.1A320.]

Believing that the public's general ignorance of economic principles is the main obstacle to progress, the author disentangles what he calls the "loose end of truth" from the complex knot of economic functions. He employs a lucid method of exposition which makes his thesis appear self-evident—at times, indeed, suspiciously simple. The underlying idea is that modern, and to a large extent historic, economic transactions represent deferred exchanges. This applies to wages for labor, to purchase on credit, to the use of a check book, to bank loans, and finally to the circulation of paper money, all of which are promises to pay. The system has proved feasible only because, in general, men have paid as they promised. The gloomy side of the picture appears in large corporations, where the real owners of wealth are distinct from the managers who control it, and also in the failure of states to carry out their long-term obligations. The chapters on the functions of the Federal Reserve Banks, the history and nature of paper money, and the necessity for an international gold standard are full of valuable information. Finally the author makes a keen analysis of the business cycle, which, under the system of deferred exchanges, is bound to recur.

First Person Plural. By Angna Enters. Stackpole. 1937. 386 pp. [4049A.1074.]

The charm of these memoirs of a highly individual dancer lies in their spontaneity. Hitherto reticent about her personal opinions, she was moved by the tragedy of the Spanish civil war to break silence and tell of her eight years' experience of Spain. But this story forms only a small part of Miss Enters's reminiscences. They include also observations on theatre life in Paris, where she made her Continental debut in 1929; sharp comments on post-war Germany and Austria; and aesthetic appreciations of the art of Greek and

Egyptian antiquity. Stimulating as these travel notes are, still more valuable is Miss Enters's account of her self-taught art, her courageous beginning in New York as her own manager, and the development of her compositions. She has found her material in all forms and periods, from Coptic and Babylonian sculpture to twentieth-century jazz, and it is really exciting to see the varied background of such creations as "Pavana," "Queen of Heaven," and "Vienna Provincial." She is also acquiring a reputation as a painter, and the bold outline drawings here reproduced are an interesting supplement to her narrative. In the early part of the book she is led to a discussion of the attitude of reviewers, and pays a special tribute to the late H. T. Parker of the Boston *Transcript,* whom she never met, but to whose memory she has dedicated her book in gratitude for his perceptive criticism.

Moments of Memory. By Herbert Asquith. Scribner. 1938. 382 pp. [PR6001.S7Z5 1938.]

Mr. Asquith's best recollections are of his father, Herbert H. Asquith, later Lord Oxford, who is in a sense the hero of his book; but they include many other great names in politics and literature. Quite apart from the interest of their subject matter, these memoirs have that mellow charm—compounded of humor, knowledge of affairs, and classical background — which is peculiarly characteristic of the English gentleman educated before the War. Mr. Asquith recalls his father's anecdotes of Gladstone, Parnell, and Augustine Birrell, gives his own mature estimate of Lloyd George, Asquith's chief political opponent, and makes a discerning appraisal of Balfour both as statesman and as scholar. He describes vividly some personal attacks made on his father by militant suffragettes, and the prolonged struggle for Irish Home Rule. Chesterton and Hardy appear in brief but penetrating sketches, and D. H. Lawrence, who became his close friend, receives a chapter to himself. Historically speaking, however, the most important section is that which covers the period of the War. Here the author is able to give a detached picture both of the political manoeuvres in London, while his father was Prime Minister, and of the actual battlefield, where he and his brothers were fighting in the front lines.

Louisa May Alcott. By Katharine Anthony. Knopf. 304 pp. [PS1018.A65.]

Miss Anthony, who deplores the fact that biographies of Louisa Alcott are usually classed as children's books, explicitly designates her own volume a study for adults. In support of her attitude, she points out that, though Miss Alcott was specially gifted in her understanding of youth, *Little Women* was never a book for juvenile readers alone. Moreover, she assigns it an important place in American literature as a social document and as "the first novel written that reflected the Union" instead of a purely local atmosphere. Some of her psychological theories are a trifle strained, and it is confusing to find a statement that Miss Alcott was too undisciplined to be a student followed by one that she was "a serious student." The author's identification of "Laurie" with Ladislas Wisniewski, too, has not the originality she seems to claim for it, and she produces no evidence for her reconstruction of the supposed love affair between Miss Alcott and the young Pole. But in spite of a tendency to snap judgments, Miss Anthony is skilful in recreating the Boston and Concord environment. She portrays all the Alcotts sharply, especially Mrs. Alcott and the youngest sister, May. Her greatest contribution, however, lies in her analysis of Miss Alcott's methods of work and of her talent, which she believes has been too lightly regarded by literary critics since Henry James's first patronizing reviews.

Adonais. By Dorothy Hewlett. Bobbs-Merrill. 1938. 415 pp. [PR4836.H5.]

"The soul of Adonais, like a star, Beacons from the abode where the Eternal are." These lines from Shelley's elegy give the title to the latest English biography of Keats, which now appears in an American edition. Though Miss Hewlett employs much the same method as Amy Lowell, her

portrait has for the general reader the advantage of being about half the length of its predecessor. The interest of a poet's biography is bound to lie less in its narrative than in its analysis of his reactions and their poetic fruition. Miss Hewlett makes this study with sensitive sympathy, but without hero-worship. Indeed, she deliberately mentions certain instances of bad taste or bad temper, though she often excuses them on the ground of Georgian manners and the poet's ill health. She emphasizes especially the ease with which Keats attracted friends, and his pleasant relations with William Hazlitt, Benjamin Haydon, and later with Charles W. Dilke, Charles Armitage Brown, and Joseph Severn, who nursed the poet to the end. In regard to Keats's much-discussed romance, she bases her conclusions on the recently-published correspondence between Fanny Brawne and Fanny Keats. "One thing is abundantly clear," Miss Hewlett believes. "She loved him with her whole heart." The Keats student will be especially indebted to the author for her detailed report of contemporary reviews and her enlightening comments on the Tory magazines which abused the poet because of his friendship with Leigh Hunt and other liberals.

Claude Bernard, Physiologist. By J. M. Olmsted. Harper. 1938. 272 pp. [QP26.B504.]

Bernard, as Alexis Carrel writes in a foreword, was "responsible for the introduction of the scientific method in the art of healing," and in his own time was honored as much as Pasteur. As a young man he nourished literary ambitions, and entered his proper sphere only when a Sorbonne professor, having read one of his plays, advised him to study medicine. In 1841 he became assistant to the physiologist François Magendie, and from that time on devoted himself to experiments, chiefly on vertebrate animals, but frequently also on himself. Bernard's most important contributions, which Dr. Olmsted discusses in greater detail in the second half of the volume, were his discoveries of the functions of the pancreas in digestion; the sugar-producing activity of the liver; the vasomotor nervous system; and the action of certain poisons, especially curare and carbon monoxide. He never practised medicine after receiving his doctor's degree, but he gathered distinguished students about him as a lecturer, and won numerous scientific honors before his death in 1878. His notes on fermentation, however, posthumously published by Berthelot, stirred up a bitter controversy in which Pasteur violently opposed his views in spite of a long friendship. It was eighteen years before other experiments proved Bernard's theory that fermentation was a purely chemical process.

Seventeenth Century Studies. Clarendon Press. 1938. 415 pp. [PN741.S45.]

This collection of essays has been prepared in honor of Sir Herbert Grierson, now Lord Rector of the University of Edinburgh, and for many years known as one of the most eminent students of the English seventeenth century. The twenty-three papers by his colleagues in the field show a wide diversity of outlook, by no means confined to English literature. The volume is, moreover, a delight to read, for it avoids the small pedantries beloved of too many lecturers, and illuminates every aspect of the period. Professor A. J. Barnouw of Columbia University — the only American representative — contributes a sketch of Joost van den Vondel, the Dutch poet who is supposed by some to have influenced Milton; Professor J. B. Trend of Cambridge discusses Calderón and the Spanish religious drama; and Professor Mario Praz draws an interesting parallel between Milton and Poussin. Mr. C. S. Lewis and Mrs. Joan Bennett engage in a spirited controversy over the validity of Donne's love poetry. The philosophy of the time is examined in several papers, among them two essays on Bacon by Professor Geoffrey Bullough of Sheffield and Dr. Rudolph Metz of Heidelberg, and a defense of Thomas Hobbes by Professor A. E. Taylor. The minor figures are not neglected, for Mr. T. S. Eliot commends Cowley's Pindaric odes, and Professor C. J. Sisson makes a strong plea in be-

half of the talents of King James the First. Even music and architecture receive consideration. The volume closes with a list of Sir Herbert's own publications since 1906, in itself an impressive gathering.

The Story of Magellan. By Stefan Zweig. Viking Press. 1938. 335 pp. [G286.M2 1938.]

As the late Jacob Wassermann was impelled to write the life of Columbus, so Stefan Zweig has made Magellan, whom he considers as great as Columbus, the subject of a biography written in his familiar fervid style. Though a chronicle of adventure, this narrative is more distinctly a character study of the strangely silent, stubborn Portuguese who shifted his allegiance from King Emanuel of Portugal to Charles V, then king of Spain, when the former refused him a ship to search for a westward route to the Spice Islands. He was sure of finding a passage across the southern tip of South America; but, as Mr. Zweig explains, this certainty was based on an error of the cartographers, who had mistaken an estuary of the Rio de la Plata for a through waterway. The discovery of the actual Straits of Magellan was, therefore, wholly his own. On September 20, 1519, the discoverer's five ships set sail from San Lucar with 265 men, of whom only eighteen were destined to return. The story of the expedition is one of disappointment, of mutiny which Magellan crushed ruthlessly, and of final triumph when, at the end of October a year later, two ships entered a channel which opened into the fabulous Mar del Sur. In November three ships passed through the newly-discovered straits and continued until they had, for the first time in history, encircled the earth. But the voyage had a gloomy ending; for Magellan made an attack on the island of Mactan in the Philippines, and there was slain in a reckless fight against a horde of rebellious natives. His vessel, the *Victoria,* finished the expedition without him.

The Seven Soviet Arts. By Kurt London. Yale University Press. 1938. 381 pp. [4079.04–115.]

A Survey of the whole cultural life of the Soviet Republic has hitherto been lacking in the enormous output of literature on Russia. The Soviet Union, twenty per cent literate before the Revolution, is seventy per cent literate today. Recognizing this vast achievement in popular education, the author emphasizes the wide cultural opportunities guaranteed by the constitution, and the freedom of local expression in the non-Russian republics. The demand for artists greatly exceeds the supply, and the Central Art Committee, founded in 1936, so administers affairs that the state-supported cultural worker has no financial worry. This committee, however, also sets the standards, and it is here that the author finds the system vulnerable. Recent decrees from Soviet headquarters show reactionary tendencies which differ little from those of Fascist countries. The Central Committee demands "socialistic realism," a concept which though without any official definition nevertheless rules out both naturalism and formalism. Mr. London goes on to illustrate the effect of this restraint, giving at the same time an extremely informing outline of the important developments in Soviet art today. Shostakovich's *Lady Macbeth of Mtsensk* was denounced by the official organ, *Pravda,* as "chaos instead of music." Demyan Byedny, whom the author calls the leading poet of the country, has been violently attacked by government censors, and Alexander Tairov, his supportor and director of the Moscow Kamerny Theatre, has been dismissed. But Mr. London is more interested in actual achievement. Hence he describes in detail the schools for actors, the art courses, and the institutes for applied arts which the government has established, especially those for children, and gives particular attention to films, in which Russia has made significant artistic advance. The photographic illustrations are thoroughly admirable.

Library Notes

In the Treasure Room

THE newly-acquired letters of Governor Jonathan Belcher, described in the present issue of More Books, have been placed on view in the Treasure Room, together with some other documents and engravings already in the possession of the Library.

The rare books described in the following items may also be seen in the cases.

An A B C of the Sixteenth Century

THE familiar hornbook, like the sampler and the *New England Primer,* has become almost a symbol of early American education. But the history of such simple aids to learning, generally described as "abecedaria," is far older than America. As a contrast to its more scholarly tomes, the Rare Book Department of the Library can now exhibit a Continental A B C, probably published by V. Bapst at Leipzig, about 1544.

It consists of a single folio sheet, entitled *Tabulae Abcdariae Pueriles,* and printed with the alphabet in roman and gothic type, the vowels, diphthongs, and consonants, a table of syllables, and the Lord's Prayer in Latin. A finely-engraved border surrounds the text. Considering that the leaf was made to teach children their letters, and that even the stouter hornbooks have not survived in large numbers, it is remarkably well preserved. Indeed, it seems scarcely to have been used, for the edges are still uncut and the whole sheet is practically unblemished.

Perhaps the oldest abecedarium now extant is a Greek papyrus of the third century A.D., which shows, arranged in columns, the vowels and their combinations with consonants. Later in European history, tablets of wax, bone, wood, or even lead frequently served the same purpose. The Library has one of these tablets, cast in relief on heavy copper in 1729, for the use of St. Paul's Infant School in London.

The hornbook proper, in which the written or printed text is tacked to a board and covered with transparent horn, was probably developed in England, and was used only there and in America. The Library has also such a hornbook, from the period of George II, with an oaken back and the usual brass rim for protection. **H. McC.**

Rare Editions of Tennyson

THE Library has recently acquired two outstanding Tennyson items, the first edition of *Poems, chiefly Lyrical,* and the first illustrated edition of the *Poems* of 1857. It already possessed a copy of *Poems by Two Brothers,* published anonymously by the future laureate and his brother Charles in 1827. But *Poems, chiefly Lyrical,* printed in London three years later, was the first collection which Tennyson, then still a student at Cambridge, published under his own name.

The verses are uneven, but already show his permanent characteristics. Among them are the beautiful "Mariana," and a number of those lyrics to Claribel, Lilian, Madeline, and so on, which, though slight, for pure euphony have been equalled by few other English poets. Others, such as "The Mystic," indicate the influence of the Victorian intellectual unrest on the young poet. Hallam praised the volume inordinately in the *Englishman's Magazine;* but the sharp criticism of Christopher North in *Blackwood's Magazine* rankled in Tennyson's mind. He never republished twenty-three of the poems, including some that North had scorned.

The early volumes of Tennyson are scarce, and this edition was already a rarity two years after the poet's death. In some copies, page 91 is misnumbered 19 and the word *carcanet* on page 72 is misprinted for *coronet.* Examples with these mistakes unrectified, as in the Library's copy, are extremely rare.

The first illustrated edition of the 1857 *Poems* was the enterprise of the publisher Edward Moxon. The Library's copy is handsomely bound by

Rivière; it lacks, however, the frontispiece portrait of Tennyson engraved from a medallion by Woolner. Among the illustrators are three of the Pre-Raphaelites. Holman Hunt made the first illustration for "The Lady of Shalott," allowing Rossetti to illustrate the second half of the poem. The pictures for "Recollections of the Arabian Nights," which Hunt made in Palestine; Rossetti's characteristic fantasies for "The Palace of Art"; and Millais's romantic interpretations of "Mariana" and "The Sisters" still retain their appeal for readers of today. **M. M.**

A New Managing Editor for The New England Quarterly

MR. Stewart Mitchell, Managing Editor of *The New England Quarterly,* has resigned from his post. The announcement has been made in the December 1937 issue of the magazine by Professor Arthur M. Schlesinger, a member of the Board of Editors, who at the same time has paid a fine tribute to Mr. Mitchell:

"For nine years he has carried the full duties of the position, giving it a devotion that has excited the admiration of his associates and made the *Quarterly* a journal of high literary and historical distinction. To him also fell the principal responsibility of steering the newly launched enterprise through the depression. The forthcoming index of the first ten volumes, to be published in 1938, will remind all friends of the magazine anew of their deep indebtedness to him . . ."

Mr. Mitchell will remain a member of the Board of Editors. Dr. Milton Ellis, Professor of English at the University of Maine, a member of the Board of Editors since 1932, has become Managing Editor.

Six Centuries of Fine Prints

SIX CENTURIES of Fine Prints, by Carl Zigrosser [8152.01–103], combines with an interesting history of prints nearly five hundred small illustrations, from the German woodcuts of the fifteenth century to the creations of Hokusai and contemporary American artists.

In the editor's opinion, the graphic arts — in which he includes fine prints, illustrated books, and photography — are on the borderline between science and art, and function in both. Mr. Zigrosser devotes his introduction to the uses of prints and the technique of their production. Thereafter each century has an historical chapter to itself. The text contains no striking discoveries, but it is pleasantly written, and enlivened by anecdotes and by the editor's knowledge and love of his subject.

The illustrations are most noteworthy for their variety. The earliest are from block books and playing cards, and from famous volumes such as the *Hypnerotomachia Poliphili,* Venice 1499, and Breydenbach's *Peregrinationes,* Mainz 1486 (of which the Boston Public Library possesses a copy). The German selections include several of Dürer's finest cuts. A page from Geoffroy Tory's *Book of Hours,* Paris 1525, shows the delicacy of French Renaissance work, and there are some especially interesting French engravings of the eighteenth century, drawn from architectural ornaments and scientific instruments. The modern school is widely represented, with woodcuts by such artists as Lynd Ward, Thomas Nason, Eric Gill, and Franz Marc; lithographs by Thomas Benton, José Orozco, and others; and several surrealist prints. **H. McC.**

Anne Killigrew, Famed for Beauty and Wit

MISTRESS Anne Killigrew, to whose pious memory Dryden addressed one of his best-known odes, enjoyed in her short life a reputation for beauty and charm which has somehow endured for nearly three centuries, even with little support from her published works.

Her *Poems,* published in 1686, only a year after her death at twenty-five, show a new side of the Stuart period. It was the age of the witty and learned lady in England. Beginning, perhaps, under Charles I's French queen Henrietta Maria, and strengthened by the second Charles's sojourn abroad, the influence of the French *précieuses* had drifted across the Channel and pro-

duced such women as Margaret, Duchess of Newcastle, Aphra Behn, and Katherine Philips, the "matchless Orinda" whom Anne Killigrew herself eulogizes. The young poet was, indeed, a disciple of Orinda and all her circle of elegant classical nicknames. Most of her pieces are odes, reflective moral poems, or pastoral dialogues. They are not exceptional in skill or thought, typical of the baroque style of the time, except for a certain bitterness which is out of tune with the gayety of the Restoration court, and seems something more than a youthful pose.

Her father was chaplain to James, Duke of York, and she herself was maid of honor to the Duchess. She was a painter as well as a poet. The present volume shows a charming engraving from her self-portrait, and Dryden's ode, printed with it, describes admiringly her romantic ruins and sylvan scenes, crowded with nymphs and satyrs:

> So strange a Concourse ne're was seen before,
> But when the peopl'd Ark the whole Creation bore.

It sounds like a doubtful compliment; but it was sincerely meant.

Andromeda's Rescue

GEORGE Chapman's *Andromeda Liberata,* printed in London in 1614, is one of the rare first editions of the period — and also one of the worst social blunders in the history of English literature.

The occasion for which Chapman versified the ancient tale of Perseus and Andromeda was the wedding in December 1613 of his patron Robert Carr, Earl of Somerset, and the Countess of Essex, whose previous marriage had just been annulled. The scandal which followed has remained a mystery ever since. Somerset's friend, Sir Thomas Overbury, had bitterly opposed the Countess in her intrigues to secure the annulment; and before long the Earl had him imprisoned in the Tower, where he was slowly poisoned by agents of the Countess, if not by the lady herself. Within two years the murder came to light. Sir Francis Bacon conducted the prosecution. The Countess, who pleaded guilty, was sentenced to death; and later the Earl too was condemned. However, Somerset had been a great favorite with the King, and in 1622 both prisoners were set free.

No wonder, under the circumstances, that the bridal pair took offence at Chapman's symbolic allusion to Andromeda's rescue from the dreadful monster. There had been gossip enough before the wedding; but the poet, in surprised innocence, straightway published in his own defence *A Free . . . Justification of a lately publisht and most maliciously interpreted Poem,* which, it is to be feared, did him very little good.

The poem itself, while it contains some sumptuous imagery, is on the whole a labored and turgid performance, not to be compared with Chapman's translation of Homer published two years later, which the Library also possesses. In addition, the Library has several first editions of his plays.

M. M.

Scarron's Comical Romance

A RECENTLY-ACQUIRED copy of Paul Scarron's *Comical Romance,* printed in London in 1676, represents the earliest edition in the Library of that merry work. This version by an anonymous translator was the first to be made in English, though another was published by Thomas Brown and others in 1700, and a later one was done by Goldsmith. The Library's copy is a thin folio, with a binding of contemporary calf, and a lively frontispiece by William Faithorne showing Scarron's strolling players approaching an inn.

Scarron's jovial novel, published in two parts in 1651 and 1657, brought him fame beyond all his numerous plays and poems. It purports to be "a Facetious History of a Company of Strowling Stage-Players," who tour provincial France and meet all kinds of adventures, from abductions to fantastic mix-ups in country inns. The humor is the broad fun of the seventeenth century, but — unlike some similar English novels of the time — it is in most cases really funny. Following the old pleasant custom of tales within a tale, the story-teller has inter-

woven with the plot several so-called "novels," adapted from the Spanish. The first of these, "The History of the Invisible Lovers," is a gem of Quixotic romance. The English translator has taken some liberties. In the original, a poet is made to boast of having seen Corneille, drunk with Saint-Amant and Beys, and lost a friend in the late Rotrou. In the English version, the boaster has seen Shakespeare, Ben Jonson, and Fletcher, has caroused with Davenant and Shirley, and mourns the loss of Denham and Cowley!

Scarron himself is one of the most spirited figures in French literature. The son of a distinguished councillor, he was intended for the church, but proved too fond of players, music, and painting. Soon after his return from a sojourn in Rome, he was afflicted with a mysterious and painful malady of the spine. But the more paralyzed he became, the more gaily he consoled himself with writing and with the company of his friends. In 1652 he married Françoise d'Aubigné, the gifted young girl who later became Madame de Maintenon and finally married Louis XIV. She nursed Scarron till his death in 1660, and made him a witty and sympathetic companion and literary adviser. It should not have been too difficult, in spite of the fact that she did not always approve of her husband's friends; for Scarron was sincerely fond of her, and quite aware of his own shortcomings. He left behind him, indeed, a pleasantly humorous self-portrait, which closes: "I have been always a little hasty, a little greedy, and a little lazy. I often call my valet *Fool,* and then a moment afterward, *Monsieur.* I hate nobody. God grant me to be treated so myself!" **M. M.**

Lectures at the Library

DURING April the following free public lectures will be given in the Lecture Hall of the Central Library:

Color in the 'Arts of Black and White.' Mrs. Charles Whitmore. 8.00 Thursday, April 7.

Plant Diseases new to Massachusetts. William H. Davis. Ph.D. Illustrated. 3.30 Sunday, April 10.

The Blue Ridge Mountains of Virginia. Vernon L. Small. Illustrated in natural color. 8.00 Thursday, April 21.

Friends I've Met in Fur and Feathers. Thornton W. Burgess. Auspices of the Massachusetts Society for the Prevention of Cruelty to Animals. Illustrated. 3.30 Sunday, April 24.

The Theatre Workshop Players. Marie Ware Laughton, director. Not illustrated. 8.00 Thursday, April 28.

Recitals at the Library

DURING April the following free public recitals will be given in the Lecture Hall of the Central Library:

Piano Recital. Lydia Hoffman-Behrendt. 8.00 Sunday, April 3.

Gardens in Our Hearts. Eleanor Coray Forman. Frances Edwards Wright, violinist. 8.00 Sunday, April 10.

Dance Today: Lecture and Concert on the Modern Dance. Mary Starks. Not illustrated. 8.00 Thursday, April 14.

The Seasons in Word and Music. Emily Vance, reader; Frances Archer Madsen, pianist. 3.30 Sunday, April 17.

Program of Songs and Arias. Elaine Elkerton, contralto; Eleanor Powell, accompanist. 8.00 Sunday, April 17.

Song Recital. Marjorie Alexandra Cook. Assisted by Herbert G. Congdon, viola. 8.00 Sunday, April 24.

A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

Agriculture. Gardening
Amusements. Sports
Associations. Clubs
Bibliography. Libraries
Biography
Business
Children's Books
Domestic Science
Drama. Stage
Economics
Education
Essays. Literature
Fiction
Fine Arts
Genealogy. Heraldry
Geography. Maps
History
Law
Local History
Manners & Customs
Medicine. Hygiene
Music
Navigation
Periodicals
Philosophy. Ethics
Poetry
Politics & Government
Psychology
Religion. Theology
Science
Sociology
Technology
Travel & Description

The symbol = following a title indicates that the work is a gift to the Library

Agriculture. Gardening

Asch, Berta, and A. R. **Mangus.** Farmers on relief and rehabilitation. Washington. 1937. xx, 226 pp. Plates. = ***9338.173A76**

Bear, Firman E. Theory and practice in the use of fertilizers. Chapman & Hall. 1938. vii, 348 pp. Illus. **S633.B35**

Dutch East Indies. Bulletin . . . no. I–XLVII. Buitenzorg. 1906–11. 47 v. in 3. Plates. ***S299.A4**

Nos. I–XLVII have title: "Bulletin du Département de l'Agriculture aux Indes néerlandaises."

U. S. Forest service. A national plan for American forestry. Washington. 1933. 2 v. ***C99740.C9741**

Letter from the secretary of agriculture transmitting in response to S. Res. 175 (Seventy-second Congress) the report of the Forest service of the Agricultural department on the forest problem of the United States.

Wilder, Louise Beebe. The garden in color. Macmillan. 1937. 3–327 pp. Plates. ***SB453.W46**

Descriptions and advice on culture arranged according to seasons, with 320 remarkably beautiful illustrations in color.

Amusements. Sports

Allen, Forrest C. Better basketball; technique, tactics and tales. McGraw-Hill. [1937.] xviii, 420 pp. Illus. **GV885.A44**

Day, J. Wentworth. Sporting adventure. Putnam. 1937. 287 pp. Plates. **SK185.D3**

Euwe, Machgielis. Strategy and tactics in chess. London, Bell. 1937. vii, 172 pp. Illus. **GV1445.E84 1937**

Field Hockey Guide. Official publication [of the] American Physical Education Association. American Sports Pub. Co. 1936. **4007.401**

Kaplan, Moise N. Big game anglers' paradise. Liveright. [1937.] xiv, 400 pp. **SH457.K3**

A non-technical narrative-treatise on salt water gamefish and angling in Florida and elsewhere.

Liddell, Donald M., *and others.* Chessmen. Harcourt, Brace. [1937.] xii, 171 pp. Plates. ***GV1318.L5**

Reinfeld, Fred, *editor.* Dr. Lasker's chess career. Black Knight Press. 1935. Illus. **GV1439.L3R4**

Bibliography. Libraries

Essay and General Literature Index. 1937. Wilson. 1937. 176 pp. **B.H. Gen. Ref. Desk**

Genovés y Olmos, Eduardo. Catalech descriptu de les obres impreses en llengua valenciana desde 1474 fins [1910]. Valencia. 1911, 14. 4 v. ****D.181.48**

Henry E. Huntington Library and Art Gallery, San Marino, Cal. The Huntington Library Quarterly. Vol. 1 (no. 1, 2). Oct., 1937, Jan., 1938. San Marino, Cal. 1937, 38. ***6152.111**

Kokussi bunka shinkokai, *Tokyo.* A short bibliography of English books on Japan. Tokyo. 1936. 32 pp. **Z3306.K81**

Latin American studies, Handbook of, a guide to the material published in 1936. Harvard. 1937. ***Z1605.H23**

Sakanishi, Shio, *and others, compiler.* A list of translations of Japanese drama into English, French and German. American Council of Learned Societies. 1935. *Multigraphed.* viii, 89 pp. ***Z3308.D7S2**

Serís de la Torre, Homero. El arte de manejar los libros. La Habana. 1937. 25 pp. = **6196.285**

Waples, Douglas. People and print; social aspects of reading in the depression. Univ. of Chicago. [1938.] xvi, 223 pp. **Z1003.W24 1938**

Wilson, Louis R., *editor*. The rôle of the library in adult education. Univ. of Chicago. [1937.] xi, 321 pp. Z711.2.W58
Papers presented before the Library Institute at the University of Chicago, August 2–13, 1937.

Biography

Single

Baker, Elizabeth Feaster. Henry Wheaton, 1785–1848. Philadelphia. 1937. x, 425 pp. Portraits. = 4345.238

Davies, Katharine N. The first Queen Elizabeth. London, Dickson. [1937.] xi, 292 pp. DA258.D3 1937
The life of Elizabeth Woodville, who married King Edward IV and whose daughter became the wife of Henry VII.

Herndon, William Henry, *1818–1891*. The hidden Lincoln, from the letters and papers of William H. Herndon. [Edited by] Emanuel Hertz. Viking. 1938. 461 pp. E457.H58

McElroy, Robert. Jefferson Davis; the unreal and the real. Harper. 1937. 2 v. E467.1.D26M24

Müller, Michael St. Francis de Sales. Sheed & Ward. 1937. x, 226 pp. BX4700.F5M82

Outlaw of Christ, An, Miguel Augustin Pro, S. J. America Press. 1936. 40 pp. Illus.
Translated from the Spanish. BX4705.P7208

"R." He did not die at Meyerling; the autobiography of "R," a Habsburg who becomes an American, written in collaboration with Henry Wysham Lenier. Lippincott. 1937. 376 pp. DB89.R8H4

Sackville-West, Victoria. Pepita. Doubleday, Doran. 1937. vi, 309 pp. GV7785.D85S3 1937

Van de Water, Frederic. Rudyard Kipling's Vermont feud. Reynal & Hitchcock. 1937. 15–119 pp. Plates. PR4856.V3

Walsh, William Thomas. Philip II. Sheed & Ward. 1937. xvi, 770 pp. DP178.W3
Notes and bibliography, pp. 727–759.

Collective

American Women. The official Who's Who among the women of the nation. Vol. 11. 1937–38. Los Angeles, American Publication. 1937. 826 pp. B.H.644.47

Eshleman, Lloyd W. Moulders of destiny. Renaissance lives and times. Covici Friede. [1938.] 328 pp. D106.E82
Contents. — The Renaissance. — Lorenzo Valla. — Charles the Victorious. — Henry Tudor. — Niccolo Machiavelli. — Raphael Santi. — Philippus Paracelsus. — Ignatius Loyola. — Catherine de' Medici. — Don John of Austria. — Jan Coen.

Gazette de France. Répertoire historique et biographique de la Gazette de France depuis l'origine jusqu'à la révolution, 1631–1790, par le marquis de Granges de Surgères. Paris. 1902–06. 4 v.. *DC131.8.G28

Shumway, Harry Irving. Famous leaders of industry, fourth series; young men who have succeeded. Page. [1936.] xiii, 356 pp. CT107.S45
Contents. — Roger W. Babson. — Bruce Barton. — Bernard M. Baruch. — George B. Cartelyou. — Harvey S. Firestone. — Alvan T. Fuller. — Colonel Frank Knox. — Etc.

Memoirs. Letters

Amiel, Henri Frédéric, *1821–1881*. Amiel's Journal; the Journal intime of Henri-Frédéric Amiel, translated with an introduction and notes by Mrs. Humphry Ward. Macmillan. 1929. 2 v. PQ2152.A77Z6 1929

Collings, Kenneth. Just for the hell of it. Dodd, Mead. 1938. viii, 373 pp. G530.C66
This autobiography of a soldier, aviator and war correspondent includes observations in Ethiopia and Russia.

Conrad, Joseph, *1857–1924*. An introduction to Conrad, by Frank W. Cushwa. Doubleday, Doran. [1933.] xiv, 436 pp. PR6005.O4A6 1933
Extracts from the works of Conrad: the larger, first part autobiographical, the second part consisting of fiction.

Holtby, Winifred, *1898–1935*. Letters to a friend; edited by Alice Holtby, Jean McWilliam. Macmillan. 1938. 463 pp. Illus. PR6015.O5Z53 1937

Lester, Muriel. It occurred to me. Harper. 1937. viii, 268 pp. HV247.L4A3
Autobiography of the social and religious worker.

Lockhart, R. H. Bruce. A son of Scotland. Putnam. 1938. 325 pp. CT828.L64A3 1938
Autobiography.

Marlowe, Dave. Coming, sir! The autobiography of a waiter. Lippincott. [1938.] 313 pp. CT788.M218A3 1938
A best seller in London, this autobiography of a waiter contains perilous adventures as well as acute observations of human nature.

Mossop, George. Running the gauntlet; recollections of adventure. Nelson. 1937. ix, 314 pp. DT914.M68
The author, a native of Natal, and now seventy-five years old, remembers his adventurous pioneer life in South Africa.

Wistar, Isaac Jones, *1827–1905*. Autobiography of Isaac Jones Wistar, 1827–1905; half a century in war and peace. Wistar Inst. of Anatomy and Biology. 1937. vii, 528 pp. *E467.1.W81W82
Isaac J. Wistar, who endowed the Wistar Institute of Anatomy and Biology, was a Forty-Niner, trapper, speculator and Indian fighter, and distinguished in the Civil War.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American & Canadian hospitals. Physicians' Record Co. 1937. 1464 pp. **RA977.A51

Audit bureau of circulations. Scientific space selection. Audit Bureau of Circulations. 1937. 102 pp. **HF6107.A91

Beals, Carlton. America south. Lippincott. 1937. 559 pp. NBS

Bennett, Guy V. Exploring the world of work; a guidebook to occupations. Los Angeles, Society for Occupational Research. 1937. 596 pp. NBS

Brown, Lyndon O. Market research and analysis. Ronald Press. 1937. 487 pp. NBS

Byron, Gordon. Give yourself a chance; the seven steps to success. Halcyon House. 1937. 348 pp. NBS

Campbell, B. J., and B. L. **Vass.** National business speller. Business English Pub. Co. 1937. 118 pp. **NBS**

Cleminshaw, J. M., Co. Appraisers manual. Cleveland, N. Y., Cleminshaw. 1937. 212 pp. ****HD1387.C62**

Cooperative league of the U.S.A. Yearbook . . . a survey of consumer cooperation in the United States, 1936. Northern States Cooperative League. 1936. 263 pp. ****HD2951.C77**

Corporation Trust Co. What constitutes doing business by a corporation in states foreign to the state of its creation. Corporation Trust Co. 1937. 164 pp. ****HD2777.C83**

Directory of organizations engaged in governmental research, 1937. Governmental Research Ass'n. 1937. 34 pp. ****JA28.D59**

Einzig, Paul. Will gold depreciate? London, Macmillan. 1937. 178 pp. **NBS**

Feller, A., and J. E. **Hurwitz.** How to deal with organized labor. Alexander Pub. Co. 1937. 664 pp. **NBS**

Hardy, Ray M. How to succeed in retail selling. Harper. 1938. 190 pp. **NBS**

Kotschnig, Walter M. Unemployment in the learned professions. An international study of occupational and educational planning. Oxford Univ. 1937. 347 pp. **NBS**

Modley, Rudolph. How to use pictorial statistics. Harper. 1937. 170 pp. **NBS**
Includes a chapter on symbols by Franz C. Hess.

Motor truck red book; an encyclopedia of the laws, rules, regulations, 1938. Traffic Pub. Co. 1937. 700 pp. ****HE5623.A1M91**

North, Nelson L. Real estate selling and leasing. Prentice-Hall. 1938. 608 pp. **NBS**

Pearce, Frederick L. Income tax fundamentals. Chicago, Foundation Press. 1937. 581 pp. **NBS**

Rated contractors' buying and selling guide for the sheet metal, warm air heating, roofing and air conditioning industry . . . 1937. 2d edition. Chicago, Etta Cohn. 1937. ****TH455.R23**

Royal institute of international affairs. The republics of South America. Oxford Univ. 1937. 374 pp. **NBS**

Salary directory service of the principal American executives in industry, commerce, finance, railroads and utilities. 1936/37. Universal Syndicate. 1937. *Loose-leaf.* ****HD4975.S16**

Security dealers of North America; 1938 edition. Seibert. 1938. 1179 pp. ****HG4907.S44**

Shultz, William J. Your taxes. Doubleday, Doran. 1938. 280 pp. **NBS**

Tax systems of the world — 7th edition. Chicago, Commerce Clearing House. 1938. 415 pp. ****Ref.**

Twentieth century fund. Studies in current tax problems. Twentieth Century Fund. 1937. 303 pp. **NBS**

Variety radio directory, 1937/38. Variety. 1937. 1104 pp. ****TK6555.V29**

Weimer, Arthur M., and J. J. **Rowland.** When you buy or build a home; how to avoid pitfalls and invest profitably. Ronald Press. 1937. 149 pp. **NBS**

Wittenberg, Philip. The protection and marketing of literary property. Messner. 1937. 395 pp. **NBS**

Wyatt, B. E., and W. H. **Wandel.** The Social security act in operation. Washington, Graphic Arts Press. 1937. 382 pp. **NBS**
A practical guide to the federal and federal-state social security programs.

Yule, George U., and M. G. **Kendall.** An introduction to the theory of statistics; 11th edition. London, Griffin. 1937. 570 pp. **NBS**

Children's Books

Atkinson, Leroy, *and others.* Famous American athletes of today. Page. [1937.] Plates. 410 pp. **Z.70b 23.1**
Short biographical sketches.

Baker, Robert H. Introducing the constellations. Viking. 1937. 205 pp. **Z.100b 18.2**
Valuable charts accompany the clear and authoritative acount of the seasonal changes of the constellations.

Barnes, Ruth A. I hear America singing. Winston. [1937.] 346 pp. **Z.40e 108.1**
An anthology of poems disclosing the American scene, chosen and particularly liked by boys from all parts of America.

Bell, Kensil. Ice patrol. Dodd, Mead. 1937. Illus. **Z.F.94b 1**
The story of a boy's adventures with the United States Coast Guard.

Brink, Carol Ryrie. Baby island. Macmillan. 1937. Illus. **Z.F.111b 4**
This highly improbable shipwreck story in which little girls rescue and take care of the babies will amuse the younger children.

Chandler, Anna Curtis. Treasure trails in art. Junior Literary Guild. [1937.] xvi, 223 pp. Plates. **Z.120a 1.2**

Cottler, Joseph, and Haym Jaffe. Map makers. Little, Brown. 1937. 293 pp. Illus. **Z10b 17.1**
Eighteen biographies of great discoverers and explorers who contributed notably to our knowledge of the world.

Crump, Irving, and John W. **Newton.** Our G-Men. Dodd, Mead. 1937. Plates. 246 pp. **Z.20k 50.1**
Exciting narrative of actual experiences in the detection of crime.

Fenton, Carroll Lane. Life long ago. Reynal & Hitchcock. [1937.] Colored plates. 287 pp. **Z.100c 1.2**
Especially valuable to the collector, telling him where he is likely to find fossils and in what Museums he may study them.

Fish, Helen Dean, *compiler.* Four and twenty blackbirds. Stokes. 1937. 104 pp. **Z40e 122.2**
A collection of old folk songs, often well-known but difficult to find, is here brought together and delightfully illustrated by Robert Lawson.

Hekking, Johanna M. Pigtails. Stokes. 1937. Illus. **Z.F.52h 1**
Life in a Chinese village seen through the experiences of a particular family of boys and girls.

Hill, Joe, and Ola Davis **Hill.** In little America with Byrd. Ginn. [1937.] Plates. 264 pp. **Z.10c 16.1**
Written from a boy's point of view.

Holland, Ray P., *Jr.* Jim Hunter: sportsman. Houghton, Mifflin. 1937. **Z.F.87h 1**
Sport lovers will find many good hints on fishing, hunting and trapping in this story of a boy's trips in New Mexico.

Ross, M. I. White wind. Harper. 1937. Illus. Z.F.48r 6
A vivid picture of the actual hardships and hazards of Antarctic expeditions is given in this thrilling story of the adventures of two boys.

Rugg, Harold, and Louise Krueger. Man at work: his arts and crafts. Ginn. [1937.] Plates. 567 pp. Z.80h 35.7

Skelton, Charles L. Riding west on the pony express. Macmillan. 1937. Illus. Z.F.109s 1
Epoch-making adventures in the days when mail was carried by boys on horseback.

Taylor, Eva. Men are brothers. Viking. 1937. Illus. 112 pp. Z.80a 11.1
Chapters written in the interests of World Peace.

Windham, Joan. Saints by request. Sheed & Ward. 1937. Plates. 125 pp. Z.90c 3.2

Domestic Science

Galbraith, M. E. D. Ladies' tailoring simplified for the student and the woman-at-home. Pitman. 1937. 202 pp. TT515.G3

Hillis, Marjorie, and Bertina Foltz. Corned beef and caviar, for the live-aloner. Bobbs-Merrill. [1937.] 196 pp. Illus. TX652.H5

New York Herald Tribune, Home institute. America's cook book. Scribner. 1937. xvi, 1006 pp. Illus. TX715.N537
"The most comprehensive bluebook on cookery to be made available to the public. It represents twenty years of research and contains over three thousand tested recipes."—*Introduction.*

Taylor, Toni. R. S. V. P.; a book of parties. Crowell. [1937.] 226 pp. BJ2021.T35

Drama. Stage

Essays. Shakespeare

Clark, Eva Turner. The man who was Shakespeare. R. R. Smith. 1937. vii, 308, 309–319 pp. Facsimiles. PR2947.O9C64
Presents Edward de Vere, Earl of Oxford, as "the man who was Shakespeare."

Nathan, George Jean. The morning after the first night. Knopf. 1938. 281 pp.
Critical essays. PN2266.N32

Plays

Carroll, Paul Vincent. Shadow and substance [a play in four acts.] Random House. [1937.] 176 pp. PR6005.A74S5

Frankenstein, Louise M., *compiler.* Dialect play-readings. French. 1937. ix, 128 pp. PN4305.D6F35

Nichols, Anne. Abie's Irish rose; a comedy in three acts. French. 1937. 123 pp. PS3527.I3A7 1937

Odets, Clifford. Golden boy, a play in three acts. Random House. [1937.] xiii, 228 pp. Plates. PS3529.D46G6

Steinbeck, John. Of mice and men. A play in three acts. Covici Friede. [1937.] 186 pp. PS3537.T3234O35

Economics

Angas, L. L. B. Remaking the boom. New Era Publishers. [1937.] iv, 48 pp. Illus. 9332.75A132

Baker, George Pierce. The formation of the New England railroad systems, a study of railroad combination in the nineteenth century. Harvard. 1937. xxxi, 283 pp. 9385.974A21

Cornell, William B. Organization and management in industry and business. Ronald Press. [1936.] xxiii, 802 pp. 9381.A77
A revision of "Industrial Organization and Management."

Donaldson, John. The dollar. Oxford Univ. 1937. xix, 271 pp. 9332.42A56
A study of the "new" national and international monetary system. Covers the period from spring 1933 to autumn 1936, and includes a sketch of the chief monetary measures adopted in the United States since 1932.

Einzig, Paul. Monetary reform in theory and practice. Macmillan. [1936.] xvi, 343 pp. 9332.42A55

Estonian Economic Year-Book. [Tallinn. 1937.] *9314.743A4

Frederick, J. George. Standard business etiquette. Business Bourse. 1937. 188 pp. 9381.A76

Graham, Benjamin. Storage and stability, a modern ever-normal granary. McGraw-Hill. 1937. xviii, 298 pp. 9330.173A207

Gras, N. S. B. The Massachusetts first national bank of Boston, 1784–1934. Harvard. 1937. xxiv, 768 pp. 9332.1744A37
The earlier part of the history is told at greater length.

Harding, C. F., and Donald T. Canfield. Business administration for engineers. McGraw-Hill. 1937. xiv, 637 pp. Illus. 9338.7A112

Heaton's Commercial Handbook of Canada. 1938. Toronto. Heaton. 1938. 860 pp. B.H.641.3

Ketchum, Marshall Dana. The fixed investment trust. Univ. of Chicago. [1937.] xi, 85 pp. = 9332.6A228

Knight, Melvin M. Morocco as a French economic venture, a study of open door imperialism. Appleton-Century. [1937.] 244 pp. 9330.064A2

Kock, M. H. de. The economic development of South Africa. 1936. xii, 131 pp. 9330.968A1

Kulisher, Iosif. Allgemeine Wirtschaftsgeschichte des Mittelalters und der Neuzeit. München. 1928–29. 2 v. 9330.902A2

Leacock, Stephen. My discovery of the West; a discussion of East and West in Canada. Hale, Cushman & Flint. [1937.] 272 pp. 9330.971A10

Lebenthal, Louis S. The ABC of municipal bonds. Harper. 1937. viii, 166 pp. 9332.6A332

Luthringer, George Francis, *and others.* Money, credit and finance. Little, Brown. 1938. x, 379 pp. Illus. 9352.A137

Machinery and allied products institute, Chicago. Savings and American progress. [1937.] 35 pp. 9330.173A208

Modlin, George Matthews, and Frank Traver de Vyver. Development of economic society. Little, Brown. 1937. x, 474 pp. Illus. 9330.9A50

New York state manufacturers, Directory of. Rails — Utilities — Banks. 1937. Journal of Commerce. [1937.] *9381.03A18

O'Brien, Terence H. British experiments in public ownership and control. Norton. [1938.] 5, 13–304 pp. 9351.82A45
A study of the Central Electricity Board, British Broadcasting Corporation, London Passenger Transport Board.

O'Leary, Paul, M., and John H. Patterson. An introduction to money, banking, and corporations. Macmillan. 1937. ix, 175 pp. 9332.A136

Peterson, George Martin. Diminishing returns and planned economy. Ronald Press. [1937.] xii, 254 pp. 9330.1A317
A college text-book.
"Emphasis . . . is placed upon the relation of economic theory to social economic planning in a dynamic society."—*Preface.*

Plant, Arnold, *editor.* Some modern business problems. Longmans, Green. 1937. viii, 336 pp. 9381.A75
Based on a series of public lectures held by various economists at the London School of Economics during the winter of 1936–37.

Ratzlaff, C. J. The theory of free competition. Univ. of Pennsylvania. 1936. xiv, 341 pp. 9330.1A318
Considers the period from Adam Smith to 1930.

Scanlan, F. J. Money matters. King. 1936. vii, 156 pp. 9332.042A20

Seldes, Gilbert Vivian. Your money and your life, a manual for "the middle classes." McGraw-Hill. [1938.] x, 344 pp. 9330.173A206

— Same. Second printing. 9330.173A206R

Smith, Augustus Henry. Economics. An introduction to fundamental problems. McGraw-Hill. [1938.] xvi, 544 pp. Plates. 9330.2A139

Straus, Ralph. Lloyd's: the gentlemen at the coffee house. Carrick & Evans. 1938. 292 pp. Plates. 9368.242A8

Teilhac, Ernest. Pioneers of American economic thought in the nineteenth century. Macmillan. 1936. xi, 187 pp. 9330.1A319
Translated from the French.

Telford, Fred. The Telford classification manual. Washington. 1937. 185 numbered leaves. *Mimeographed typewriting.* *9331.113A2
How to make and use an occupational classification of the positions in a public or commercial organization.

Twentieth century fund, *Committee on government credit.* The national debt and government credit; factual findings by Paul W. Stewart [and others.] Twentieth Century Fund. 1937. xvii, 171 pp. 9336.73A68

U. S. Maritime Commission. Economic survey of the American merchant marine. Washington. 1937. vi, 85 pp. *9387.973A95

Waite, Edward Payson. The mystery of the ages; as it seemed to an observer. Windermere Press. 1937. xiii, 214 pp. 9330.1A316

Weiner, R. L. Life insurance, uses, abuses and remedies. Kaye Pub. Co. [1937.] 63 pp. 9368.3A142

Zorn, Burton A., and George J. Feldman. Business under the new price laws. Prentice-Hall. 1937. xvii, 463 pp. 9381.A73
A study of the economic and legal problems arising out of the Robinson-Patman Act and the various fair trade and unfair practices laws.

Education

Calley, James W. Complete courses in civil service. Grosset & Dunlap. [1937.] 5569.215S
Practical lessons on subjects covered in the first, second, and third grade examinations, with suggestions for study and simple examination questions, exercises and problems.

Copeland, Lewis, *editor.* High school self taught. Halcyon House. [1938.] xxvii, 782 pp. Illus. LT305.C6 1938

Frederick, J. George. How to be a convincing talker and a charming conversationalist. Business Bourse. 1937. 2 v. BJ2121.F7

Frost, S. E. Education's own stations; the history of broadcast licenses issued to educational institutions. Univ. of Chicago. [1937.] xiv, 480 pp. LB1044.5.F7
Study conducted for the Committee on research of the National Advisory Council on Radio in Education.

Hawkins, Gaynell. Educational experiments in social settlements. American Association for Adult Education. 1937. xvi, 145 pp. LC5251.H37

Lyon, Margaret Charters. The selection of books for adult study groups. Columbia Univ. 1937. x, 228 pp. *3592.220.696

Monroe, Marion, *and others.* Remedial reading; a monograph in character education. Houghton Mifflin. [1937.] xi, 171 pp. LB1573.M58
"The remedial reading program described . . . was developed as a part of the Washington experiment in character education . . . inaugurated July 1, 1934, by the Board of education of the District of Columbia public schools."—*Page vii.*

Mount Holyoke College. The centenary of Mount Holyoke College, Friday and Saturday, May seventh and eighth, nineteen hundred and thirty-seven. South Hadley, Mass. 1937. viii, 195 pp. LD7097.7 1937

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"Mr. Clough Williams-Ellis is a doughty champion of the Beauty of Rural England against the Beast of unseemly urban development."—*Preface* by Sir Kingsley Wood.

More Books

The Bulletin of the Boston Public Library

Volume XIII, Number 5

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More Books

The Bulletin of the Boston Public Library

MAY, 1938

Leaves of Grass

First Editions and Manuscripts in the Whitman Collection

PROBABLY no poet of America has aroused such violent discussion, during his lifetime and after, as Walt Whitman. At the turn of the century, the quarrel was still almost as acrimonious as when he first attracted public attention fifty years earlier. Meeting him in 1877, Dr. Richard M. Bucke, his earliest biographer, believed him "either actually a god or in some sense clearly and entirely preterhuman." James Russell Lowell is said to have dubbed him "a New York tough" — an epithet not too remote, after all, from his own description of himself as "Walt Whitman, an American, one of the roughs, a kosmos." As late as 1926, in fact, his ardent friend and partisan William Sloane Kennedy closed a history of *Leaves of Grass* with a "Conspectus of Friends and Foes." Such rigid distinction between the sheep and the goats was unjust, of course; but Whitman's poetry was nevertheless a subject on which neutrality seemed to be impossible. Only of late years has criticism achieved any real compromise between heroic myth and snobbish contempt. Meanwhile, Whitman had become one of the chief representatives of American literature abroad. His work has been translated into an amazing number of languages, including those of the Far East.

The recent acquisition of a first edition of *Leaves of Grass,* Brooklyn 1855, brings the Library's Whitman Collection into new prominence. It is one of the smaller collections, somewhat eclipsed by more brilliant neighbors. Yet it has the distinction of having been founded by Dr. Bucke himself. On November 13, 1896, four years after the poet's death, he sent to the Library a large group of items, many of which he had received as one of Whitman's literary executors. The material consisted of seventeen photographs; ten manuscripts — letters and rough drafts of poems; and thirteen volumes of Whitman's works in various editions. He followed this gift with another some months later; and the collection was afterwards enlarged by Whitman's other two executors, Horace L. Traubel and Thomas B. Harned, and by several of Whitman's publishers. The recent purchase of the 1855 *Leaves of Grass* makes the Library's list of American editions up to the poet's death nearly complete. Hence the collection offers a good opportunity to study the bibliography of the volume — a line of exploration which is, in Whitman's case, much more revealing than it is with most poets.

Leaves of Grass was really Whitman's life work, published and republished at intervals during his career with additions, revisions, and (in a few instances) omissions. He probably formed his first definite plan early in the 'fifties; previously he seems to have thought of delivering his "message" as a lecturer. The book evolved out of all the years he spent in Brooklyn and New York from 1838 to 1855, "absorbing a million people," as he wrote, "with an intimacy, an eagerness, an abandon, probably never equaled." The twelve poems of the first edition included "Song of Myself," the longest piece he ever produced; but the 1860 *Leaves* contained one hundred and fifty-four poems, and the collected edition today is five times the bulk of the first.

The first edition was published on July 4, 1855, in a large thin quarto measuring 11 by 7¾ inches. It occurs today in three distinct variants, though there was actually only one printing of the text. In one state, the book is covered in heavy paper wrappers, of different colors, with the title printed in bold black type across the front. It has been assumed by some bibliographers that Whitman grew impatient with the binder and printed these plain wrappers himself in order to have some early copies for reviewers; but similar copies occur in the second issue, and some were later advertised for sale at reduced prices. Emerson's copy was one of these paper-covered examples. They are extremely rare.

The Library's copy is bound in dark green cloth embossed with flowers. The title appears in ornamental rustic letters on the front cover, enclosed in a three-line gilt border, and the backstrip is also decorated in gilt. The endpapers are marbled, and the pages gilt-edged. In spite of its slightly sentimental embellishments, the volume is pleasant to look at and to handle, and the format is much better adapted to the long lines of Whitman's text than any of the subsequent editions. This binding is, according to Carolyn Wells and Alfred F. Goldsmith, "the issue most desired by collectors, and is probably the earliest issue."

When it turned out that the book did not sell, the later copies were bound in a cheaper cloth, without the gilt ornamentation, and with yellow endpapers instead of the more expensive marbled ones. The printer also inserted eight pages of press notices, to stimulate the sale. This state is usually described as the second issue.

The volume contains 95 pages in all, besides a portrait of the author, facing the title page. This was engraved on steel by Samuel Hollyer, from a daguerreotype made in 1854. It shows Whitman at thirty-five, in shirtsleeves and a rakish felt hat, his beard still trimmed, one hand casually posed on his hip, the other thrust into his pocket. One of his friends thought the picture "repulsive"; but he himself pronounced it a good likeness. The title reads simply: "Leaves of Grass. Brooklyn, New York: 1855." Whitman's name did not appear except in the copyright notice (where it is given as Walter Whitman) and in a line of the text on page 29. The publisher's name did not appear either; but the work was printed at the shop of some friends of Whitman's, the Rome Brothers, on Cranberry Street in Brooklyn. The poet, who had been a journeyman printer for several years, set up about ten pages of the text himself, and helped with the presswork. The book went on sale at Swayne's shop in Brooklyn, and at that curious institute, the "Phrenological Cabinet"

and book shop run by Fowler and Wells in New York. But though copies were soon reduced from two dollars to one dollar, the sale was very poor. Today it is one of the highest-priced volumes of American literature.

In his letter to Emerson prefixed to the *Leaves* of 1856, Whitman remarked of the first edition that he printed a thousand copies, and they "readily sold." This enthusiasm, however, later cooled. In 1888 he said to his friend Horace Traubel: "It is tragic — the fate of those books. None of them were sold — practically none — perhaps one or two, perhaps not even that many. We had only one object — to get rid of the books — to get them out some way even if they had to be given away." Dr. Bucke corroborated the statement, "Of the thousand copies of the 1855 edition, some were given away, most of them were lost, abandoned, or destroyed." Whitman distributed a number to friends and critics, but what happened to the rest remains a mystery. Whitman always insisted that they did not come into his possession, and he never knew what became of them.

THE twelve poems of the first edition were printed without titles; but they are now listed as "Song of Myself," "A Song for Occupations," "To Think of Time," "The Sleepers," "I Sing the Body Electric," "Faces," "Song of the Answerer (part 1)," "Europe," "A Boston Ballad," "There Was a Child Went Forth," "Who Learns My Lesson Complete?" and "Great Are the Myths." The volume also contained a preface which Whitman later worked into verse. In this preface — ten pages of fine type — he stated at length his theory of poetry. Ambitious and often incoherent as his credo is, it still retains much of the vigor and originality which made it a vital contribution to criticism. The genius of the United States, he affirmed, awaited the "gigantic and generous" treatment worthy of it. American poetry needed to be recreated, set free from its sickly imitation of European models. "The American poets are to enclose old and new, for America is the race of races," he wrote. "Of them a bard is to be commensurate with a people . . . His spirit responds to his country's spirit." And he himself, clearly, meant to be America's poet, to "flood himself with the immediate age as with vast oceanic tides."

Whitman intended his entire work to form an epic of man, a "bible of democracy." In 1856 he had left a memorandum in his notebook, "It seems to be quite clear and determined that I should concentrate my powers on *Leaves of Grass* — not diverting any of my means, strength, interest to the construction of anything else — or any other book." Towards the end of his life he felt this still more strongly. As Horace Traubel has recorded, "If there is anything whatever," he said, "in *Leaves of Grass* — anything that sets it apart as a fact of any importance — that thing must be its totality — its massings . . . No other explanation tallies the long steady pull of my many years of adhesion to a first purpose. I chose the fundamentals for *Leaves of Grass* — heart, spirit: the initiating passions of character: chose that it should stand for, be, a human being, with all the impulses, desires, aspirations, gropings, triumphs, that go with human life: comprehended at no time by its parts, at all times by its unity . . . It is never to be set down in traits but as a symphony: is no more to be stated by superficial criticism than life itself is to be so stated: is not to be caught by a smart definition or all given up to any one extreme statement."

But though *Leaves of Grass* is the embodiment of the singleness of Whitman's purpose, its growth, and its lack of formal outline, illustrate also the untrammeled growth of Whitman's mind and character. For instance, in 1860 he was writing, "America isolated I sing, against all the remainder of the earth." In 1889, he prefaced a German translation of his poems with the statement, "Arrogant as it may seem, I had more than my own native land in view when I was composing *Leaves of Grass*. I inclined to take the first step forward calling into existence a cycle of international poems." This was more than a pious hope. It is supported by the evidence of his later poems and his conversation. As for "inconsistency," he disposed of that charge fairly adequately with some lines now only too familiar:

> Do I contradict myself?
> Very well, then, I contradict myself,
> (I am large, I contain multitudes.)

The conviction of Whitman's coterie — and of Whitman himself in later life — that the book encountered a storm of abuse, was perhaps exaggerated. Whitman expressed the reaction succinctly, "I expected hell: I got it." Dr. Bucke, less philosophical, declared, "It is certain the book quite universally, wherever it was read, excited ridicule, disgust, horror, and anger." Yet there is nothing to indicate that *Leaves of Grass* suffered any extreme persecution at its first appearance. It was not widely read, but that was only to be expected for a book of verse by an unknown poet, in an unfamiliar idiom. Critics of weight — Emerson, Dana, and others — gave the book intelligent and indeed favorable attention. As is well known, Emerson yielded to his first enthusiastic impulse and wrote Whitman a note of thanks which was, for him, remarkably unrestrained. And though he was aghast when Whitman reprinted the letter in his 1856 edition, he did not revise his opinion of the poet's genius.

The response was still discouraging enough to send Whitman off into the country for several weeks. Soon, however, he had recovered his self-confidence. The edition of July 1856 (published by Fowler and Wells, but without their imprint) added twenty new poems, including "By Blue Ontario's Shore," "Song of Prudence," and "To a Foil'd European Revolutionaire," which contained most of the material in the 1855 preface. The whole volume showed more thought than the first edition, more interest in artistic form; the "Sun-Down Poem" — now "Crossing Brooklyn Ferry" — is one of his finest achievements; but the physiological frankness of one or two pieces shocked and disgusted many.

For three years Whitman devoted himself to preparing another volume, writing new poems, and rearranging the old in accordance with his scheme for the whole. In 1860 he looked about for another publisher, and found one in the Boston firm of Thayer and Eldridge. It was while he was in town to oversee the printing that the long discussion with Emerson took place which is now among the legends of Boston Common. For two hours one morning Emerson walked him up and down, trying to persuade him to suppress the "Children of Adam" section of his forthcoming book. It must have been a prodigious conversation, if we only had a record of it. Whitman, with his blowing beard and rough hickory shirt, paced beside Emerson's slight, aristocratic figure and listened seriously. He afterwards described the discourse as

Leaves

of

Grass.

Brooklyn, New York:

1855.

From the First Edition in the Boston Public Library
Facsimile Slightly Reduced

"an argument-statement, reconnoitring, review, attack, and pressing home, (like an army corps in order, artillery, cavalry, infantry.)" But though he could find no logical reply, he produced nevertheless the one answer that the author of "Self-Reliance" could understand: "I felt down in my soul the clear and unmistakable conviction to disobey all, and pursue my own way." "Very well," said Emerson, "then let us go to dinner."

There might have been more uproar than there actually was, had the book received wider circulation. But Thayer and Eldridge failed in the spring of 1861, and the outbreak of the Civil War helped to divert popular attention from new literary ventures. As before, Whitman won the admiration of a few, and the contempt of a larger group who had heard of him, but believed his poems to be fanatic and probably obscene.

During the war Whitman was busy with the hospital work which, more than his poetry, made him famous. But in 1865 he published *Drum Taps* straight out of his recent activity. He was well satisfied with it. "It delivers my ambition," he wrote in a letter to O'Connor, "of the task that has haunted me, namely, to express in a poem . . . the pending action of this *Time and Land we swim in . . .*" The Library has a copy of the rare first issue, containing *Drum Taps* alone. President Lincoln, the poet's hero, was shot while the book was still in press, and Whitman stopped the edition to add the dirge which is his best-known and perhaps his most beautiful work, "When Lilacs Last in the Door-Yard Bloom'd." The second issue of the volume is also in the Library's collection.

The Civil War exerted a profound influence on Whitman. It tamed the exuberance of his early verse, and strengthened the mysticism which had always been latent in his philosophy. Many years later he himself admitted: "Only from the strong flare and provocation of that war's sights and scenes the final reasons-for-being of an autochthonic and passionate song definitely came forth . . . Without those three or four years and the experiences they gave, 'Leaves of Grass' would not now be existing." "Passage to India," published in 1871, strikes a new note of spiritual adventure:

> Sail forth — steer for the deep waters only,
> Reckless O soul, exploring, I with thee, and thou with me,
> For we are bound where mariner has not yet dared to go.
> And we will risk the ship, ourselves and all.

The younger Whitman, delighting in himself, in the earth and sun, had felt no such compelling urge towards the deep waters. Now "Passage to India" was soon printed as part of *Leaves of Grass,* which at last, with its more solemn emphasis on the unity of man with nature, was almost complete.

In 1873 the poet's mother died. This blow, coupled with a stroke of paralysis, marked, not the end surely, but the partial decline of his creative powers. No longer so active, he had one more struggle for his freedom. In 1881 J. R. Osgood, a Boston publisher, offered to bring out a new and complete *Leaves of Grass.* It appeared early in 1882, and sold well. But in May the Society for the Suppression of Vice complained to the legal authorities, and the District Attorney took steps to suppress the book. Whitman was willing to cancel ten lines or so; but the eighty lines which the law demanded were too much. The plates were turned over to him, and he found another publisher

in Philadelphia. By the time of this new edition, however, even the Boston postmaster's order excluding *Leaves of Grass* from the mails had been revoked by Washington officials. This was the last fight. Gradually, Whitman was recognized as one of the foremost figures in the American world of letters.

THE manuscripts in the Collection consist of letters and poems. There are four of the latter. Whitman first began to write — very badly — in meter, and seems almost to have stumbled upon the free verse form which so well suited his aim. Even when he had found his proper medium, he knew little about the technicalities of versification, and many of his lines are no more than prose. But he had very definite notions of style, especially in regard to what he called "stock ornamentation." Quite early — Dr. Bucke believed early in the 'fifties — he wrote down a set of "Rules for Composition" which read as follows:

> A perfectly transparent, plate-glassy style, artless, with no ornaments, or attempts at ornaments, for their own sake — they only looking well when like the beauties of the person or character by nature and intuition, and never lugged in to show off, which nullifies the best of them, no matter when and where.
>
> Take no illustrations whatever from the ancients or classics, nor from the mythology, nor Egypt, Greece or Rome — nor from the royal and aristocratic institutions and forms of Europe. Make no mention or allusion to them whatever except as they relate to the new, present things — to our country — to American character or interests. Of specific mention of them, even for these purposes, as little as possible.
>
> Too much attempt at ornament is the blur upon nearly all literary styles.
>
> Clearness, simplicity, no twistified or foggy sentences, at all — the most translucid clearness without variation.
>
> Common idioms and phrases — Yankeeisms and vulgarisms — cant expressions, when very pat only.

These convictions, slightly priggish as they may seem, were a sound protest against the literary affectations of the day. The same principles are reflected in a great many of the rough drafts which Dr. Bucke reprinted in his *Notes and Fragments,* transcribed from Whitman's memoranda. Most of these notes, however, were written for the 1855 and 1856 editions of *Leaves of Grass.* The manuscripts in the Library's collection are later. Only one is dated, on February 23, 1874; but all appeared for the first time in 1876, when Whitman was becoming interested in form and rhythm as well as in clarity.

Three of the poems appeared in *Two Rivulets,* a volume published at Camden in 1876. (The Library has a copy.) They are evidently not the final drafts, for the printed text differs in many important details. An examination reveals much of Whitman's method of revision. Though four manuscripts are too slender foundation for any theory about his poetic technique, even these few pages make it abundantly clear how much pains he took over almost every word he wrote. Far from being formless, his lines were the result of a constant struggle for form. In many cases, he has made three or four changes in a phrase of apparently trivial importance.

In the first poem, "To a Locomotive in Winter," the changes are apparently made for the sake of fine description. Thus the line "Thy iron jet,

and yellow brass, and gray-blue steel" is crossed out, and "Thy bulky, black, cylindric body, yellow brass, & gray-blue steel" substituted. In the published form, the line is simplified to "Thy black cylindric body, golden brass, and silvery steel" — more conventional, perhaps, but also smoother and more rhythmical. Farther on, a series of cancellations indicates a long struggle on Whitman's part to get the exact effort he wanted. He first wrote, "Thy long, pale delicate fleecy pennants, tinged with blue." Afterwards he struck out *delicate,* then *fleecy,* for which he substituted *vapory.* Then he abandoned *blue* in favor of *delicate purple.* The printed form underwent still more polishing, and now reads, "Thy long, pale, floating vapor-pennants, tinged with delicate purple." Two lines later, "the glitter of thy wheels," untouched in the manuscript, becomes "tremulous twinkle" in the published version. The next page of the poem is a maze of corrections, too complicated to describe in detail. It is interesting to see, however, that Whitman twice used the robust but vague alliteration "brawling bell," and in both instances decided to discard it. A touch of his characteristic scorn for polite society appears in the line "No parlor sweetness thine — nor trembling harp, nor liquid glib piano." After removing this altogether, he restored it with some changes; but the printed text is a modified version reading, "No sweetness debonair, or tearful harp or glib piano thine."

The second poem, "Out from Behind this Mask," seems to have been meant for printer's copy, for it shows no corrections and is carefully signed: also Whitman has written in the margin a brief direction to the compositor — "small type." The published poem, however, is nearly twice as long, and bears the sub-heading "To confront My Portrait, illustrating 'the Wound-Dresser,' in *Leaves of Grass,*" instead of the indefinite "On an engraved head," as in the manuscript. In the first part, which corresponds to the draft, the only important change is from "this Mask" to "this bending, rough-cut Mask," plus the addition of a half-line towards the end. The second part — nine lines — is quite new.

The longest of the three poems is "Eidólons." *Eidólon* is a Greek word meaning "image," and Whitman here interprets eidólons as "the true realities . . . the entities of entities" beyond the visible world. As it is now bound, the poem covers six narrow pages of manuscript; but it was written, according to Whitman's incorrigible habit, on miscellaneous scraps of paper, afterwards pasted together. The corrections here are even more copious than in "To a Locomotive," and are usually changes for the better. "Sweeping the present to the infinite future" is certainly a more poetic expression of Whitman's historical sense than the awkward "Boundless as Time and filling Space" of the manuscript. All through the poem he seems to have been dubious about the word "mystic." For instance, "noiseless myriads," for which he inserted "mystic myriads" in the manuscript, has been restored in the final text; and in the same stanza he has hesitated over "noiseless Eidólons" and "mystic Eidólons" before rejecting both. In one other line, too, the word is stricken out. Another improvement is "the past of vanish'd lands . . . old conquerors, old campaigns, old sailors' voyages," where the poet's first thought was "all conquerors," and so on. One change, however, is difficult to understand — "Densities, growth, façades," in the printed text, for "Densities, growths of

earth" in the manuscript. The order of the stanzas is also considerably altered in *Two Rivulets;* but since there is no evidence whose hand patched together the draft, it is impossible to say in what order Whitman actually wrote the lines.

The fourth poem of which the Library has the manuscript was printed on the title-page of the 1876 *Leaves of Grass,* and has remained in that position in most editions since. Its title is "The Soul and the Poet," although it was published without heading. Since Whitman considered it important enough to use as an introduction, it is perhaps worth while to compare the two versions in full. The manuscript reads:

> Go, said a Soul to a Poet,
> Such songs, such verses write, that should you back again return,
> Invisibly, centuries hence, you will resume all those songs,
> And with pleas'd smile fully confirm them.

The printed text is far richer and more representative of Whitman's ways of thought. It runs:

> Come, said my soul,
> Such verses for my body let us write, (for we are one,)
> That should I after death invisibly return,
> Or, long, long hence, in other spheres,
> There to some group of mates the chants resuming,
> (Tallying Earth's soil, trees, winds, tumultuous waves,)
> Ever with pleas'd smile I may keep on,
> Ever and ever yet the verses owning — as, first, I here and now,
> Signing for soul and body, set to them my name.

Short as they are, these manuscripts indicate that Whitman's ruling principle, in his later work just as much as in the first jottings for *Leaves of Grass,* was "clearness and simplicity." But they show, too, that he was capable of appreciating values of rhythm and tone, and was by no means so impatient of technical restraints as many critics have assumed.

THE manuscript letters in the collection show Whitman as an old man — the "Good Gray Poet" familiar to school children. No longer "preterhuman," or even "the bard of democracy," he is a worn-out invalid writing to his friends the brief scrawls which are as much as he can manage. Almost all of them relate to the fund which Sylvester Baxter, then on the staff of the Boston *Herald,* and some other Boston friends were raising in 1887 to buy him a house in the country. It was only six years before that local authorities had tried to suppress *Leaves of Grass;* but that outburst of righteousness had been confined to a few, and now the Boston literary world felt a sense of responsibility for its former guest. Sixty-eight years of age and partially paralyzed, he was living in Camden, New Jersey, in a stuffy little two-story house with few attractions save a lilac bush in the back yard. He rarely complained; but it was obvious to his visitors that the house was far from comfortable. The subscription paper ran:

> Some of the friends of Walt Whitman have conceived the idea of building for him a little cottage in the country. The venerable poet now suffers extremely from the heat during the summer at his home in Camden, where he lives in a narrow city street through which for days

Out from Behind this Mask.

(On an engraved head, a Portrait looking at you.)

Out from behind this mask,
This general curtain of the face, contain'd in me for me, in you for you, in each for each,
(Tragedies, sorrows, songs – laughter and tears – O heaven,
The passionate teeming play this curtain hid!)
This glaze of God's serenest, purest sky,
This film of Satan's seething pit,
This Soul's geography's map – this limitless, small continent – this soundless sea;
Out of the folded convolutions of this globe,
This subtler astronomic orb than sun or moon – than Jupiter, Venus, Mars,
This condensation of the Universe – nay, here the real Universe – here the Idea – all in this mystic handful wrapt;
From these to emanate, to you, whoe'er you are,
These buried eyes – a Look.

Walt Whitman.

From the Autograph Manuscript in the Boston Public Library
Facsimile in Original Size

there seldom draws a refreshing breeze. Readers of *Specimen Days* will remember the poet's account of his stay at Timber Creek, Kirkwood, New Jersey, where he went when prostrated with disease after the war and was restored to comparatively good health by the pure air, sunshine, and tranquillizing influences of the spot. The owner of the place, Mr. Montgomery Stafford, has kindly given the use of the land, and here, in a natural amphitheatre, with woodland, meadow and stream near by, it is proposed to build a small cottage with accommodations for Mr. Whitman and his housekeeper.

Replies, judging from other letters preserved in the same volume, were prompt and liberal. The warmth of Mark Twain's letter was characteristic. "What we want to do," he wrote from Hartford on May 28, "is to make the splendid old soul comfortable, and do what we do heartily and as a privilege. My name can indicate that attitude for me, by itself, and so let us leave my contribution unspecified . . . There couldn't and wouldn't be any lack of people ready and willing to build a cottage for Walt Whitman; and as long as a rope-walk, if he wants it."

At almost the same time, Mr. Baxter received a letter from Whitman himself expressing his pleasure in the idea. "Thanks and God bless you my dear Sylvester Baxter," he wrote, "for your kind project for me — (whether it comes to a fulfilment or not). I am feeling pretty well as I write. Should most gratefully accept and most intensely enjoy a little spot of my own to live in 6 or 8 months of the 12 in country air, so pined for by me. As it is I cannot go to a hotel, — nor visiting either — although I have many and kindest invitations. I want a cheap ¼ or ½ acre and 4- or 5- room house, spot and design selected by myself. — If convenient let Sloane Kennedy and Dr. Bartol read this. And God bless you all."

By June 18 the fund seemed a certainty, and Whitman was permitting himself to count on it. As in all his concerns, he insisted on maintaining his independence. "Yes I am making calculation on a conveniently plann'd and built house, and garden, of my own (cheap and democratic) either in the woods or in sight of the sea, where I can haul in and breathe sane atmosphere, and be secure like, either for the summers or all the time yet vouchsafed to me. I think it would be best to get all the money-fund in Mrs. F[airchild]'s O'Reilly's K[ennedy]'s and your hands . . . putting it in a draught payable to my order and send it to me here. I feel as if I could suit my wants and tastes better probably deciding and directing the practicality of the whole thing *my self*. (I am sure you will understand it.) . . . As I write I am sitting here by the open window. Birds singing and fine weather — but *hot*. Herbert Gilchrist, of England is here painting a portrait of me to take to E. God bless you and all."

On July first, he wrote to William Sloane Kennedy that eight hundred dollars would be ample, and that Baxter had already sent him nearly half that sum. "A hot spell here, and I am feeling it," he added — though the heat did not prevent him from enjoying a dinner of boiled mutton and new potatoes. Two weeks later, he wrote of the relief of a cool and cloudy day after a week of heat and sun which "had sapped me pretty well down." A country house was a pleasant thought in a humid New Jersey summer.

It was well that he had that prospect to encourage him, for the magnifi-

cent health which had been his pride in the strenuous years of the Civil War had gradually broken down, and he had few comforts. All these letters are those of an old man, rambling, touched with a pathetic weariness and melancholy. The vitality which brought forth "I Sing the Body Electric" was nearly drained from the man who wrote to Baxter on July 21: "It is a cloudy rainy day here — very welcome — I spend the time very idly — sit here by the open window in great ratan arm chair, with a big palm leaf fan and do nothing — sleep, eat and digest middling well — pretty good spirits — am alone most of the time — bodily-getting-around-power almost entirely gone." On August 3 he continued: "The three previous days here have been terrible. Believe me dear S.B. I shall have the good of your and the friends' kind help."

Early in October the fund was complete, eight hundred dollars in all. On the seventh, Whitman wrote to thank his "Boston friends," asking, "Soon as convenient cant you send me a plain list of names and amts. to this fund — so I may know definitely who have help'd me?" But he had trusted in his own strength too much. When the question of actually building the proposed house arose, he had to admit that in the state of his health the plan was impracticable. His benefactors willingly consented that the money should be put to other uses, and Whitman remained in his old house until the end of his life.

The last of the letters differs from the rest and shows that Whitman's generosity at least was unchanged. It was written to Sylvester Baxter, on August 13, 1891, the day after the death of James Russell Lowell, and was apparently meant to be included with other tributes to the Cambridge poet's memory. As he once remarked, Lowell was "natively antipathetic" to his poetry; and on an earlier occasion he had said that Lowell's feeling for him was one of "radical aversion." But he seems to have borne no malice. His tribute is kind, though discriminating: "Let me send my little word too to J. R. Lowell's memory. His was the true American's and Humanity's heart, in the light of his own convictions; and he wrought it out faithfully. His written pages preserve a certain altitude everywhere. As Emerson says, we are at any rate all beholden to Kings and eminencies for their grand standard of atmosphere and manners, or suggestion of them."

SOME of these manuscripts may have been published in newspapers or elsewhere at the date of their writing; but to the best of our knowledge they are here printed for the first time. The 1855 edition of *Leaves of Grass* is a fine acquisition to accompany them. One more scrap of paper in the poet's handwriting remains in the Whitman Collection, and that expresses so well his own view of his work that it makes a fitting close: "One main object I had from the first was to sing that ecstasy beyond all the pleasures of wealth, love, learning — the simple extasy of *Being*. This, when health, development, perfect balance, combine in it seemed and yet seems to me far beyond all those vaunted pleasures: and when the moral element and an affinity with Nature, in her myriad exhibitions of day and night, are fused in it, makes the happy Personality, the true result (if they ever have any result) of my Poems."

HONOR McCUSKER

Studies in Colonial History

THE thirty-second volume of the *Publications of the Colonial Society of Massachusetts,* containing the papers read by members between 1933 and 1937, is a vital contribution to New England scholarship. The twenty-seven essays cover almost every aspect of Colonial history, — religious and political life, education, literature, voyaging, and trade. They are, moreover, delightful reading. The collection is excellently edited by Mr. Allyn B. Forbes.

The volume opens with the Reverend Charles E. Park's speech at the dedication of the Ware Memorial in the First Church in Boston. The second paper, among the most substantial in the book, is Mr. Clifford K. Shipton's "The New England Clergy of the Glacial Age," which rebukes the tendency of modern historians to regard the Puritan leaders as "the villains of the colonial drama." Far from feeling clergy-ridden, he writes, the majority of Massachusetts colonists were quite content with the Congregational theocracy. When the clergy fought against the relaxation of church government under the Andros régime, they were really fighting for New England's religious freedom.

Mr. Perry Miller's contribution, "The Marrow of Puritan Divinity," is a scholarly study of these same clergymen as theologians. Mr. Miller compares the *Institutes* with such standard texts as William Ames's *Medulla Sacrae Theologiae* — from which he draws his own title — and the various works of Thomas Shepard and John Preston. His quotations are chosen to show that the intellectual life of American Puritans was neither sparse nor monotonous, but a logical preparation for the rationalism of the eighteenth century.

"Propaganda and the Boston Newspaper Press," by Mr. Arthur M. Schlesinger, describes the revolution in American journalism effected by the Stamp Act. Never before, writes Mr. Schlesinger, had the newspapers dared to act as molders of public opinion. But all four Boston papers defied Parliament openly over the Stamp Act, and its repeal confirmed them in a policy so violent that nowhere else in the colonies, he believes, was newspaper warfare so deadly as in Boston.

In the field of letters, Mr. Howard M. Jones's "Desiderata in Colonial Literary History" pays a warm tribute to the work of Moses Coit Tyler, but also pleads for a comprehensive history of Colonial literature to be written in the light of modern scholarship. Mr. Stewart Mitchell presents a cheerful note on "Two Winthrops and a Mouse," to shatter a legend of long standing. For those godly mice who, according to John Winthrop's journal, nibbled to shreds every leaf of the Book of Common Prayer, preserving the Greek Testament and the Psalms bound in the same volume, are shown on investigation to have left more than half of the Prayer Book still complete. Neither were they prejudiced in favor of the Greek Testament.

Mr. Allen French relates some fresh discoveries about the career of John Clarke, the British lieutenant of marines who wrote a personal narrative of the Battle of Bunker Hill. Among other interesting papers are two on Colonial government: "The Royal Governors of New England," by Mr. Leonard W. Labaree, and "The Massachusetts Experiment of 1630," by Mr. Arthur H. Buffington. Mr. Verner W. Crane, in "Benjamin Franklin and the Stamp Act," adds two anonymous pamphlets to the Franklin canon. "The Weld-Peter Mission to England," by Mr. Raymond P. Stearns, is a highly entertaining chapter on the authors of *New Englands First Fruits.*

The President of the Society, Mr. Samuel Eliot Morison, makes two delightful contributions. One, "The Reverend Seaborn Cotton's Commonplace Book," describes the contents of Mr. Cotton's private anthology as "decidedly secular, not to say pagan." The other reduces to concise form the letter-book of Hugh Hall, a merchant of Barbados, between 1716 and 1720, and offers an excellent picture of Boston merchants and their trade.

Astronomy in Transition

FOUR books recently added to the Bowditch Collection are characteristic documents of a transitional period in knowledge of the universe. Ranging the century between 1553 and 1658, they mark the whole path from unquestioning reliance on the Ptolemaic system to acceptance of the Copernican theory.

The earliest of these books is *Elementa Doctrinae de Circulis Coelestibus et Primo Motu,* by Kaspar Peucer, printed at Wittenberg in 1553. It is a corrected edition, probably the second; the work first appeared two years earlier. It is dedicated to August, Duke of Saxony, and contains numerous diagrams, folding plans, and toy charts with rotating disks showing the globe. The whole book is based on the assumption that the earth is fixed and immobile in the center of the world.

Peucer was the son-in-law of the great reformer Melanchthon, and a professor at the University of Wittenberg, teaching first mathematics and then medicine. He was suspected of secret Calvinism, on which charge he was dismissed from the university, and spent more than ten years in prison in different cities. Eventually released, he became physician to the Duke of Saxony and remained unmolested until his death in 1602.

The *Descriptio Cometae* of Willebrord Snell, a thin quarto printed at the Elzevir Press in Leyden, in 1619, is dedicated to William, Landgrave of Hesse, himself an astronomer. The first treatise, a description of the comet which appeared in November 1618, introduces Snell's peculiar theory that both sun spots and comets are formed of vapors exhaled by the sun. The second part of the volume is an account by Christoph Rothemann, astronomer to the Landgrave, of a comet of 1585.

Willebrord Snell van Roijen, more commonly known by his academic name of Snellius, was the son of a mathematician, and was born in Leyden in 1591. He took his father's place at the university there, and died in the same city at the age of thirty-five. He published various works on surveying, geometry, and navigation, and is renowned chiefly for his discovery of the law of refraction.

Ratio Ponderum Librae et Simbellae, by Lothario Sarsi (pseudonym of the Jesuit astronomer Orazio Grassi) also deals with comets, and is historically the most interesting of the new group, being part of a controversy in which Galileo was involved. This copy, which was printed in Naples in 1627, is one of the second edition, the first having been published in Paris the year before. The comet of 1618 was the starting-point of the dispute. Galileo's pupil, Mario Guiducci, had criticized some opinions which Father Grassi had expressed about the phenomenon at the Collegio Romano. Grassi replied with a sharp rejoinder, aimed at Gallileo himself, and entitled *Libra Astronomica ac Philosophica,* "the astronomical and philosophical balance." Several years elapsed before Galileo published his *Il Saggiatore* — "the tester" — in 1623. Grassi's *Ratio* was his last shot in the battle, but a rather feeble one. In it he weighed the merits of his own earlier tract and Galileo's. The latter, however, took no more notice of his opponent. The Library now has the whole story of the quarrel, for last year it purchased Grassi's *Libra Astronomica* (see More Books, September 1937).

The three books described above are in Latin. *A New Treatise, Proving a Multiplicity of Worlds* is an English translation, signed by D. Sashott, of a work published by the French scientist Pierre Borel in 1657. The English version appeared a year later. Borel was a versatile man, a chemist, antiquarian, and physician to the king. Although in the present treatise he sadly reflects how all hypotheses daily "see their foundations totter," he nevertheless adheres to the Copernican theory of the universe. Sashott, the translator, eludes identification. Obscure as he is, however, he deserves credit even now for a sonority of style worthy of some seventeenth-century writers far more famous. **M. M.**

Ten Books

America Goes to War. By Charles Callan Tansill. Little, Brown. 1938. 731 pp. [D619.T35.]

Working from a number of official and private manuscript sources hitherto inaccessible, Dr. Tansill makes a close examination of America's neutrality policy during the years from 1914 to 1917, and the influences which finally forced the country into the World War. Even at the end of the century, as he demonstrates in his opening pages, public opinion in America was profoundly suspicious of Germany's political ambitions, and correspondingly cordial towards England. From the outset of the War, United States sympathy was with the Allies. Yet most Americans were in favor of neutrality. Dr. Tansill puts the blame for America's entry into the War squarely on President Wilson, or, more accurately, on Secretary Lansing. The latter, he charges, so managed his diplomatic correspondence as to delude his countrymen into a false belief that he was championing American rights, whereas in reality he was painfully anxious to conciliate the British government. This condemnation of Lansing involves a stout defense of his predecessor, William Jennings Bryan. Lacking Lansing's urbanity and experience in international law, Bryan made up for his want of technical training, in Dr. Tansill's eyes, by sincerity and common sense. He repeatedly urged President Wilson to forbid Americans to travel on belligerent ships; and it is the author's contention that, had the President ultimately listened to Bryan instead of to Lansing, he might have averted the *Lusitania* tragedy and the consequent wave of reaction which resulted in war. It was Germany's submarine campaign, and the lack of any decisive action on the part of the President, which brought the question to a head. Dr. Tansill also sharply attacks British policy during these years, especially in regard to interference with neutral shipping and mails. It would be a mistake, however, to assume from this summary that he is a partisan, seeking a simple key to a complex situation. He is, on the contrary, a thorough historian — so thorough, indeed, that his intensive day-by-day account is sometimes too detailed to be perfectly clear. He supports his statements by copious quotation from United States government documents, British and German archives, and the American and European press, and retains a detached viewpoint throughout. (*H. McC.*)

Britain in Europe. By R. W. Seton-Watson. Cambridge University Press. 1937. 716 pp. [DA530.S4.]

In this fluent discussion of British policy from the beginning of the French Revolution to the outbreak of the World War, the author seeks to discover what have been the guiding principles of the British Foreign Office in the past. The body of the volume is devoted to the years between 1822 and 1874. Professor Seton-Watson steers a middle course between those who hold that Great Britain's action in any crisis is quite unpredictable, and those who are convinced that she has always pursued "a consistent policy of calculated interest." Among the broad traditions which he finds persistent in English history he places first, of course, the familiar principle of the balance of power, measured ordinarily by naval strength. Peace, he writes, has been the paramount interest of all Foreign Secretaries from Pitt to Grey. For over two centuries, moreover, Britain's resolve to maintain her special position in the Mediterranean has not altered. In regard to intervention in the domestic affairs of other countries, official opinion has been much more fluctuating; but of late it is becoming increasingly clear, as the author implies, that political affinities render cooperation easier. These conclusions are in general, perhaps, what one would expect; but there is nothing either trite or hidebound about the book. Besides theoretical analysis, it includes some brilliant portraits of English statesmen who have controlled the

Foreign Office, particularly Canning, Palmerston, and Russell.

The Triple Thinkers. By Edmund Wilson. Harcourt, Brace. 1938. 289 pp. [PN771.W58.]

"What is the artist if he is not a triple thinker?" wrote Flaubert to a friend. Edmund Wilson, taking his cue from this comment, here discusses eight modern writers from Flaubert himself to Bernard Shaw, analyzing their art in relation to their separate philosophies. As might be expected from his earlier *Axel's Castle,* his criticism throughout is intelligent and fruitful; it is probably only a coincidence that he seems to be fascinated by failure. He has a peculiar gift for piercing the weaknesses of his subjects. One essay, for instance, demonstrates the queer contradictions of John Jay Chapman, and his inability to keep pace with the world about him. Another, on some new interpretations of Henry James, points out the ambiguity in James's work which resulted both from incomplete experience and a constant wavering between Europe and America. A deadly penetrating study of A. E. Housman shows "a man of genius who has never been allowed to come to growth." Equally revealing is Mr. Wilson's report of a conversation with Paul Elmer More at Princeton, completely detached — and devastating. The papers on Pushkin, Flaubert, and Samuel Butler are somewhat more conventional. There are, besides, two general essays, "Is Verse a Dying Technique?" and "Marxism and Literature." The former comments on what Mr. Wilson believes to be a decline in the use of verse as a literary tool; the latter is a series of notes on the relation of Marxist principles to art. (*H. McC.*)

I, William Shakespeare. By Leslie Hotson. Oxford University Press. 1938. 296 pp. [PR2911.H68.]

Professor Hotson has directed his latest "detective work," as he himself styles it, in pursuit of Thomas Russell, Esquire, the overseer of Shakespeare's will. State papers and judicial records at the Public Record Office and wills kept at Somerset House have yielded many clues which the author has combined with sympathetic imagination. First he identifies Shakespeare with the "W.S." who figures prominently in the poem *Willobie his Avisa.* The poet Henry Willoughby, connected by marriage with Shakespeare's friend Russell, is most likely, he suggests, to have known the dramatist himself. On the other hand, Dr. Hotson rejects the theory that William Herbert, Earl of Pembroke, was the "Mr. W.H." of the sonnets; for he finds that the Pembroke family kept up a prolonged feud with the family of Sir Harry Berkeley, Russell's stepfather, and Shakespeare would hardly have sided with his friend's enemy. The most curious discovery, however, is that of Shakespeare's innocent connection with the Gunpowder Plot. The traitors met at Clopton Manor, very near New Place, which had been the Clopton house in Stratford before the poet owned it; and both Robert Catesby, the leader, and others were related to the Bushells, linked with Shakespeare through the marriage of his daughter Judith. One learns a good deal from the book about Shakespeare's neighbors and their genealogy, if little about Shakespeare himself. However, even so much is valuable.

Shakespeare Rediscovered. By Clara Longworth de Chambrun. Scribner. 1938. 323 pp. [PR2894.C49.]

The Countess de Chambrun, like Dr. Hotson, has gone to the State Papers and public archives for her facts, and has there unearthed a quantity of fresh documents. The bulk of her material deals with the religious background of Shakespeare's time. Warwickshire, she recalls, was an old Catholic stronghold, and Shakespeare's father was known for his Catholic sympathies. By this hypothesis she tries to explain the poet's secret marriage, celebrated, she believes, by Father Hugh Hall. Sir Thomas Lucy's hostility, too, she thinks may have been aroused more by suspicion of treason than by a simple poaching charge; and in the same way she links the allegorical poem *The Phoenix and the Turtle,* attributed to Shakespeare, with the execution of

Anne Lyne for harboring a priest. By no means all Madame de Chambrun's research has been expended on the religious theory, however. For example, she offers a new identification for "Mr. W.H." in William Hervey, a soldier, sailor, and man of letters who in 1598 became the Earl of Southampton's stepfather. The high point of the book, perhaps, is the possible discovery of Shakespeare's own copy of Holinshed's *Chronicles*.

Robespierre the Incorruptible. By Friedrich Sieburg. McBride. 1938. 307 pp. [DC146.R6S5.]

Dr. Sieburg, a German specialist in the French Revolution, achieves his portrait effect by means of sharp antitheses and bold generalizations, somewhat in the style of Emil Ludwig. He necessarily follows the course of the dictator's short life, through his career as student, lawyer, and Deputy, to his nineteen months of Terror. But he subordinates narrative to the analysis of Robespierre's strange, ascetic character. In his uncompromising devotion to the doctrines of Rousseau, Robespierre postulated a quasi-divine Will of the People which, nevertheless, had nothing in common with the wishes and passions or the cherished customs of the actual people. By being antiliberal, he denied the spirit of the Revolution, and it is significant, as Dr. Sieburg points out, that France has nowhere a monument to Robespierre whereas there are many statues of Danton. "He who does not love life cannot rule a sophisticated and free people," the author comments; and Robespierre, in his disregard of his people's characteristics and their aversion to dictators, was essentially a "bad Frenchman." His hatred of the Girondists and Dantonists was partly due to envy. He himself was almost afraid of life. His death decrees were on paper, and the most feared man of France, who sent Danton, Camille, and countless others to the guillotine, had never been present at an execution. The biography also contains impressive descriptions of the Red Mass, of Robespierre's festival to the Supreme Being, and of the Terrorist's downfall. (*M. M.*)

The Law and Mr. Smith. By Max Radin. Bobbs-Merrill. 1938. 333 pp. [3626.35.]

Professor Radin's legal and historical works are well known, and his latest, a history and exposition of the law for ordinary people, should do much to mollify that impatience with law which is almost traditional among the general public. The author begins by discussing the nature of law and its relation to morality. After contrasting English common law with the civil code of Continental Europe, he proceeds to defend the system of guidance by precedent. As he sympathetically admits, nothing rouses the rage of laymen so much as the fact that courts cite precedents for their decisions. Yet few questions are quite new, and it would really be irresponsible for a jurist to ignore previous cases. In spite of amateur critics, appeal to precedent is not simply laziness; it is an attempt to secure consistency in legal interpretation. Professor Radin goes on to investigate the particular problems of the Anglo-American system, such as the competence of a jury to determine facts, the necessity for sifting material suitable to present before a court, and the absence of tests for expert witnesses. In his last section, he analyzes several important categories of the law, civil and criminal, and gives information on the law of libel, compensation for injuries, the distinction between moral and legal obligation in contracts, and the uses of a penal code. In regard to crime and punishment, Dr. Radin believes in directing effort towards the prevention of crime rather than towards "improving" the law, and reminds his readers that the courts can only intervene after a crime has been committed.

Fifty Years a Country Doctor. By William N. Macartney. Dutton. 1938. 575 pp. [R154.M281A3.]

An American country doctor, who has practised fifty years in a village of Northern New York, has here gathered his experiences into a most original narrative. It is outspoken, unvarnished, but warmly human, with a homely humor which does not even

shy at frequent punning. Dr. Macartney began his training as a druggist's apprentice, studied medicine at the University of the City of New York (now New York University), and served as interne in Bellevue Hospital. This was at a time when beds in the wards were of straw, and surgeons operated without rubber gloves, masks, or sterilizers. His hospital term over, the young physician returned to his native village, where he has remained ever since, treating practically every kind of disease, often under the most trying circumstances. He usually operated on a kitchen table; and he vaccinated the Indians by sheer force during smallpox epidemics on the neighboring reservation. He has vigorous views on the needs and advantages of general practice; the shortcomings of certain kinds of specialists; the ethical problem of fees; poor nursing, or at least amateur nursing, which he believes to be a frequent though unrecognized cause of death; diet, prescriptions, and the like. His brief chapters on different diseases, from frost-bite to cancer, are drawn from the rich variety of his own experience.

Pavlov and His School. By Y. P. Frolov. Oxford University Press. 1937. 291 pp. [QP26.P35F75.]

MANY who are familiar with the name of the late Ivan Pavlov for his theory of conditioned reflexes will find in this volume much interesting detail about the whole body of his work. Pavlov's first publication to attract wide attention was his treatise on the digestive glands, for which he received the Nobel Prize in 1904. Up to his very last days, he continued to experiment and to direct his many collaborators in the remarkable "Tower of Silence" equipped for him in Leningrad. His masterpiece of research, however, was his investigation of reflex action. Professor Frolov, his pupil and co-worker, gives an expert survey of his methods. As the author explains, unconditioned reflexes are those of food and self-defence. Conditioned reflexes, on the other hand, are temporary connections which arise only in the course of individual life. The former pass through the lower centers of the nervous system, the latter, through the cortex of the cerebral hemispheres. Pavlov proved this by removing the cerebral cortex of a dog and observing that the animal's food and defence reflexes functioned normally, while it had lost its conditioned or acquired reflexes. Later experiments on inhibitions gave rise to his theory of physiological sleep — a principle which is significant in human pathology.

The Evolution of Physics. By Albert Einstein and Leopold Infeld. Simon and Schuster. 1938. 320 pp. [8200.61.]

PROFESSOR Albert Einstein and his colleague at the Princeton Institute of Advanced Studies have presented the transition from classical to modern theory in an admirably lucid manner. They stress throughout the underlying principles, and, although they describe numerous experiments, place the main emphasis on the dramatic narrative of changing concepts. Beginning with Galileo, they first outline the mechanical view, as Helmholtz ultimately formulated it. Then, showing the difficulties attending the measurement of the velocity of light and the definition of ether, they explain the emergence of the new theory of field as opposed to that of the classical mechanical sequence. Maxwell's equations, which are "laws representing the structure of field," define the reciprocal influence of electrical and magnetic fields of action. Studies of the electromagnetic wave, whose velocity equals that of light, opened up the problem of a frame of reference by which the observer can measure relative velocity. The next step was the special law of relativity as expressed by the "Lorenz transformation" theory, which recognizes that time is not an invariant scale of measurement. Thence the expositors advance to the general theory of relativity, which posits the "time-space continuum," or four-dimensional world. Finally they discuss the system of quantum physics, its statistical treatment of the action of photons and electrons, and its concern with probabilities instead of events. (*M. M.*)

Library Notes

In the Treasure Room

SEVERAL of the outstanding books and manuscripts in the Whitman Collection, described in the present issue of More Books, have been placed on exhibition in the Treasure Room.

In the center of the case is the first edition of *Leaves of Grass.* Beside it are the original manuscripts of "To a Locomotive," "Eidólons," and "Out from Behind this Mask," the last of which is reproduced in this issue. The Library's Whitman letters, to Sylvester Baxter and others, are also on display.

Among later editions of *Leaves of Grass* are the volume published by Thayer and Eldridge of Boston in 1860, the printing of which Whitman came here to supervise; the 1876 editions of *Leaves of Grass* and *Two Rivulets,* for which the poems mentioned above were written; and the Boston edition of 1882, published by Osgood. In addition there is the rare first issue of *Drum Taps,* 1865, as well as the second issue with the sequel containing "When Lilacs Last in the Door-yard Bloom'd."

Two modern editions are noteworthy for typography and illustrations. One, published by Random House in 1930, was among the "Fifty Books" of that year. It was printed at the Grabhorn Press, with woodcuts by Valenti Angelo, and its large and impressive format is particularly well adapted to Whitman's text. The other is a simpler volume, illustrated by Rockwell Kent and published by the Heritage Press last year.

The rare books described in the article "Astronomy in Transition," as well as those in the following Library Notes, are also on exhibition.

A Correction

IN the article on "Scholars, Rogues, and Puritans" in the January issue of More Books, it was stated that William Aspinwall's son, Peter Aspinwall, was the first settler in Brookline.

The statement was based on an ordinary assumption, without particular investigation. However, the race of Aspinwall was exceedingly numerous, and it is not possible to prove any relationship between Peter Aspinwall of Brookline and the William Aspinwall who was the author of *A Premonition of Sundry Sad Calamities.* Furthermore, though Peter Aspinwall was one of the earliest settlers in Brookline, he was not the first.

Jewish Book Week, May 15–22

THE Jewish Book Week Committee, in coöperation with the Boston Public Library, will again sponsor three programs devoted to "The Jew in Literature." Professor Nathan Isaacs of Harvard is chairman of the Committee, and Miss Fanny Goldstein is secretary.

The opening meeting will be held in the Lecture Hall of the Central Library on Sunday evening, May 15, at 7.45 P.M., Judge Abraham K. Cohen presiding.

On Wednesday evening, May 18, at 7.45 P.M., there will be a meeting at the Young Men's Hebrew Association, Seaver Street, Roxbury.

The closing program for the week will be held at the Elizabeth Peabody Theater, on Sunday evening, May 22, at 8 P.M. Professor Isaacs will preside.

A radio broadcast will be given during the week over Station WBZ. All speakers on the various subjects, as well as particulars of the broadcast, will be announced at a later date.

The Boston Public Library is issuing for the occasion a new *Supplement* to *Judaica,* compiled by Miss Fanny Goldstein, Branch Librarian of the West End Branch.

Buccaneers and Filibusters

ALEXANDRE OEXMELIN'S *Histoire des Avanturiers qui sont signalez dans les Indes,* Paris, 1686, is the first French edition of a popular work originally published in Dutch eight

years before. The American bibliographer Joseph Sabin has expressed his opinion that almost no book in any language was the parent of so many imitations, or the source of so many fictions, as this account of the buccaneers of the West Indies by a man who himself sailed with them. The Library's edition, in two volumes still in their contemporary binding, is of extreme rarity.

The spirited narrative opens with the author's voyage to the Caribbean in 1666. This was, however, not his first adventure, as he had already experienced and escaped captivity on the island of Tortuë (Tortuga) six years earlier. He describes his new visit there and at Hispaniola, which the French called St. Domingo; their vegetation and strange animals, on shore and in the sea; the chocolate and tobacco industries; and the occupations of the three classes of French and Spanish colonists: the hunters, the filibusters or buccaneers, and the tillers of the soil. Then he relates the exploits of the most illustrious adventurers, among them Pierre Franc, Alexander of the Iron Arm, and Monbars the Exterminator. The second volume is largely devoted to a defense of Sir Henry Morgan, the conqueror of Panama, whom the author claims never to have abandoned in all his various enterprises.

There are several folding maps of the West Indies, beautifully executed and of considerable historic interest. The engravings include all sorts of local scenes, from a beautiful Indian woman receiving a European merchant, to a sea-cow with its calf tucked under its flipper.

A Young Gentleman Visits Georgia

A *New Voyage to Georgia,* by a "Young Gentleman" whose name is unknown, is a lively little book of travel, printed in London, of which the Library has just acquired the second edition of 1737. The demand for a second edition of this simple narrative, two years after its first appearance in 1735, proves the interest of English readers in the southern colonies of America.

The author's impression of James Oglethorpe's colony at Savannah, which at the time of this visit could have been only three years old, is among the most interesting passages. The English traveller found it already a very pleasant town, situated on a high bluff above the river. "The Town is very regularly laid out," he wrote, "and they have now at least forty Houses in it, they are at present oblig'd to have all their Things up by a Crane from the Water. but I understand Mr. Oglethorp has laid some Scheme for another Contrivance . . ."

The young man also describes his travels in the Carolinas, where he seems to have had some astonishing adventures. He "met with great Plenty of Bears, Woolfs, and Tygers." Even in the southern wilds, he could not resist the temptation to indulge in a little fox-hunting. "The Foxes here," he observed, "are not half so speedy as they are in England, . . . and if they are pursu'd and almost spent, they generally run up a Tree."

Appended is a "Curious Account of Georgia" which explains the hopeful prospect for converting the Indians to Christianity. The volume ends with a solemn ode in praise of Colonel Oglethorpe. M. M.

First Editions of Matthew Arnold

FIRST editions of Matthew Arnold's *Essays in Criticism,* 1865, and the second series of 1888, both published by Macmillan, represent a needed addition to the Library's collection of Victorian literature.

The 1865 volume, which subsequently went through six editions, contains, besides the polemic essay "The Function of Criticism at the Present Time," eight others which had previously appeared in the *Cornhill Magazine* and other periodicals. The second series, published in the year of Arnold's death, contains "The Study of Poetry"; the essays on Gray and Keats written for T. H. Ward's *The English Poets;* two on Wordsworth and Byron, which had

served as prefaces; and discourses on Milton, Shelley, Amiel, and Tolstoy, previously published, like the first series, in magazines.

These first editions have more than a bibliographical interest for the general reader. Special significance attaches to the volume of 1865, which was, in the words of Saintsbury, "the detailed manifesto and exemplar of the new critical method." In this volume the studies of Heine, the eighteenth-century thinker Joubert, and Spinoza are distinctive vehicles for Arnold's philosophy; but perhaps more strikingly so are the essays on Marcus Aurelius and on "Pagan and Mediaeval Religious Sentiment," in which he extols the classical "imaginative reason."

Probably not many of the younger generation, outside of students, read Arnold today. Yet few are unfamiliar with certain of his phrases which have become current in English letters. "Sweetness and light" is one of these; another, the apostrophe to Oxford as "the home of lost causes and forsaken beliefs," may be found on the last page of the preface to the *Essays on Criticism*. The much-discussed interpretation of poetry as "criticism of life" occurs in "The Study of Poetry," the first of the second series. **M. M.**

The Land's End

A FIRST edition of *The Land's End*, London, 1908, by the British naturalist William Henry Hudson, is a desirable item for the Artz Collection quite as much for its literary value as for its rarity.

This volume, in which Hudson recorded his impressions of Cornwall, combines, like most of his work, the exact observation of a naturalist with the imagination of a dreamer. If it lacks the glistening fairy-tale quality of *Green Mansions*, that is due to the homely nature of its subject. Indeed, Hudson found the Cornish people, whose Celtic blood has remained purer than that of any other Celts in the British Isles, remarkable for their health and vitality, but totally devoid of poetic spirit. His descriptions of these people are good-humored and perceptive. He is at his best, however, when describing shifting aspects of landscape, or watching what untrained eyes overlook in the behavior of gulls, magpies, golden wrens, and other birds.

The Library had before several first editions of Hudson's works, including the two books which first brought him a wide reputation, *The Naturalist in La Plata*, 1892, and *Birds in a Village*, 1893. It does not own as yet a first edition of *Green Mansions*, now accepted as a modern classic.

Lord Cornwallis on the Witness Stand

AN interesting document of the American Revolution is a pamphlet entitled *Examination of Lieutenant General the Earl Cornwallis* [**H84.106], printed in London in 1779.

After Burgoyne's surrender at Saratoga in October 1776, Sir William Howe, Commander of the British forces in America, complained of insufficient support from the home government, and handed in his resignation. On his return to England he and his brother, Lord Howe, Admiral of the Fleet, requested a committee of the House of Commons to inquire into the conduct of the American war. The inquiry had negative results, as it confirmed neither the accusations of the General's critics nor his own charge that he was unsupported. In 1780 Lord Howe published a *Narrative* of the proceedings; the Library's pamphlet, with an engraved portrait of Cornwallis, is evidently an earlier publication of that part of the inquiry in which Cornwallis was the chief witness.

Cornwallis's answers to Howe's questions were diplomatic. He refused to supply anything but facts, refraining from expression of opinion; thus he avoided any criticism of his former superior. Asked if he approved Sir William's tactics at Brandywine, he suavely replied, "The manoeuvre that brought on the action at Brandywine, certainly reflects the highest honour on the General; as I have already refused to inform this House whether I concurred in other operations, I have no right to take any merit from con-

curring in this." He also gave warm praise to the Hessian troops.

Cornwallis himself was a fine strategist; together with Howe he had directed the campaign on Staten and Long Islands and captured New York, thereafter pursuing Washington to Trenton. After the battle of Brandywine in September 1777, he advanced and occupied Philadelphia. **M. M.**

A History of Spanish Illumination

SPANISH ILLUMINATION by J. Domínguez Bordona [*8078.06–101] is a survey of book illustration in Spain from the Visigothic period through the sixteenth century. The work, in two folio volumes, consists mainly of plates, which give an excellent idea of the style and spirit of the miniatures.

Scholars have only recently been able to ascertain the flourishing state of Bible illustration in the time of the Visigoths. The single historiated manuscript of supposed Visigothic origin is the *Ashburnham Pentateuch* which, since the death of its former owner, Lord Ashburnham, has been in the possession of the Bibliothèque Nationale. Three of its primitive yet animated Old Testament illustrations are reproduced in the present work. The most characteristic examples of the Mozarabic period of the tenth and eleventh centuries are the illustrations to the *Commentaries* on the Apocalypse by Beatus de Liébana. In the twelfth century the Spanish miniaturists were largely influenced by French models, although the Mozarabic tradition also continued.

With the thirteenth century the art of the miniaturist began to grow secular and commercial, and fine bookmaking flourished under royal patronage. Several plates reproduce the charming miniatures in the *Cántigas* or Books of Canticles, made for King Alfonso the Learned. It is difficult to make selections from the many beautiful examples. Reproductions from a Chronicle of Troy, the Bible of the Duke of Alba, the Missal of St. Eulalia, and the Breviary of Charles V are among the most noteworthy specimens.

Two Imitations of Jonathan Swift

OF two pieces of Swiftiana which the Library has recently acquired, the *Memoirs of the Court of Lilliput* [*A.8690.4] is noteworthy because of its extreme rarity, and *A Complete Key to the Tale of a Tub* [*A.8690.3] is a curious item connected with Swift's literary quarrels.

The first edition of *Gulliver's Travels* appeared late in 1726. The next year followed the *Memoirs,* supposedly written by Captain Gulliver, and containing "an account of the Intrigues and some other particular Transactions of that Nation, omitted in the two Volumes of his Travels." An introduction by the alleged publisher, Lucas Bennet, states that this gentleman received the manuscript of these reminiscences from his good friend Lemuel Gulliver himself, as a token of kindness. These Lilliputian scandals make only one of a number of imitations of the famous *Travels;* but in certain passages they have caught Swift's characteristic style very successfully.

Though the original *Tale of a Tub* appeared anonymously in 1704, Swift's authorship was no mystery, and offended critics accused him of attacking the Established Church. One of the most bitter was William Wotton, whom Swift had earlier satirized in his *Battle of the Books.* The *Key to the Tale of a Tub,* published by Edmund Curll and very possibly written by him, was an answer to Wotton's notes on the *Tale,* showing that the "true Intent . . . of the Authors was not to ridicule all Religion, but to assert and defend the Purity of our Church's Doctrine." Curll attributes half the authorship of the *Tale* to Swift's cousin Thomas.

Governor Shirley and the Indians

IN 1742, when war with France threatened the New England colonies, it was especially desirable to be at peace with the Indians. On August 2, therefore, Governor William Shirley of the Massachusetts Bay Province held a conference with the Eastern tribes at Fort St. George, to renew earlier pledges

of friendship. The Library has just acquired a printed report of this conference [**G.377.293], extending to nineteen large quarto pages, and published by J. Draper in Boston in 1742.

Both parties conducted the meeting with much dignity and in a courteous tone. The first three days were devoted to ceremony. Thirty-five Sachems and chiefs from several tribes waited on His Excellency on board the province galley, and exchanged official greetings with him. (They also tactfully called to his attention a shortage in their rations the previous night, for which he made generous amends in the shape of beef and rum.)

The real business was done on August 5 and 6. Both the Governor and the chiefs referred to the treaty made by Governor Dummer in 1727, by which the Indians wished to abide. The trouble was that food prices had risen since the treaty was signed, which made them very uneasy, particularly since the traders were often ignorant of their language, and refused to give them a fair valuation for their goods. The Governor explained the depreciation of paper money in the Colonies, and promised to see that honest and friendly traders were appointed. Other matters which had to be adjusted were cattle raids by young Indians, and hunting excursions by white men into Indian territory. Here the discussions were a little sharper; but everything was settled peacefully, and, after a farewell dinner, the Indians departed.

Thomas Stanley, Scholar and Poet

THOMAS Stanley's *Poems,* 1651, contains several charming lyrics typical of the classical verse of the seventeenth century. The volume is a collection of all Stanley's previously published verses, including the *Poems and Translations* of 1647. The Library's copy contains also his "Platonic Discourse on Love," abridged from an Italian commentary by Pico della Mirandola, one of the most adventurous Platonists of the Italian Renaissance.

This was a time when Greek was being cultivated and a number of Greek works were published in England. The translations from Anacreon, Bion, and Moschus are perhaps the best of Stanley's work, for they show an affinity with the original and a felicity of expression worthy of praise even in that period, which made translation an art. But his own poems have a similar grace, and rank well in comparison with those of his contemporaries.

Born in 1625 in Hertfordshire, Stanley entered Cambridge University at thirteen, and distinguished himself both in the classics and in modern languages. All his life he was a scholar rather than a man of action. Even when the Civil War was raging, and his family had gone to France, he remained at his studies in the Middle Temple — no coward, however, for he openly avowed his royalist sympathies. Later he devoted himself to the compilation of a *History of Philosophy,* which appeared in three volumes between 1655 and 1662, and was long considered a standard work. His edition of Aeschylus, published in 1663, likewise enjoyed a high reputation. He was a generous friend to less fortunate poets like his cousin Richard Lovelace, and a contemporary called him the "glory and admiration of his time." He died in 1678, and was buried in the church of St. Martin in the Fields.

M. M.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Agriculture. Gardening
Amusements. Sports
Bibliography. Libraries
Biography
Business
Children's Books
Domestic Science
Drama. Stage
Economics
Education
Essays. Literature
Fiction
Fine Arts
Folk-lore
Genealogy. Heraldry
History
Journalism
Language
Law
Local History
Manners & Customs
Medicine. Hygiene
Music
Navigation. Aviation
Philosophy. Ethics
Poetry
Politics & Government
Psychology
Religion. Theology
Science
Sociology
Technology
Travel & Description

The symbol = following a title indicates that the work is a gift to the Library

Agriculture. Gardening

Hay, Roy. Annuals. Dutton. [1938.] xii, 242 pp. Plates. SB405.H35

Malott, Deane Waldo. Problems in agricultural marketing. McGraw-Hill. 1938. 410 pp. Illus. HD9006.M34
Case studies.

Roberts, J. Louis. Modern dahlias. Edited by Leonard Barron. Doubleday, Doran. 1938. x, 211 pp. Illus. SB413.D13R58

Rockwell, F. F., and Esther C. Grayson. Gardening indoors. Macmillan. 1938. xvi, 201 pp. Plates. SB419.R72

United States, Department of Agriculture. The response of government to agriculture. Washington. 1937. (3), 108 pp. = 7995.286
An account of the origin and development of the United States Department of Agriculture, on the occasion of its 75th anniversary. By Arthur P. Chew, assistant to the Director of Information.

Amusements. Sports

Harvey, Len. Modern boxing. Mill. [1938.] 88 pp. Illus. GV1133.H37

Kaufman, Gerald Lynton. How's tricks; 125 tricks and stunts to amuse your friends. Stokes. 1938. 133 pp. GV1547.K38

Müller, J. P. Mit system; 15 minutters dagligt arbejde for sundhedens skyld. Kopenhagen. 1904. 84 pp. Illus. GV489.M95
Deals with callisthenics.

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Finkel, Ludwik. Bibliografia historyi polskiej. 1891. 5 v. *Z526.F49

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Lucretius Carus, Titus. Codex Vossianus oblongus phototypice editus; praefatus est Aemilius Chatelain. Lugduni Batavorum. 1908. vi . Facsim. *Z114.C67.T12

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Foley, Albert S. A modern Galahad; St. John Berchmans. Bruce. [1937.] xvii, 241 pp. Plates. **BX4700.B4F6**

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A summary of our present knowledge of variable stars, especially new or temporary stars, for laymen as well as students.

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Covers 4000 years. The arrangement is chronological.

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Describes the principal sanctuaries for wild life in Africa, Asia, North America, Australia, and New Zealand.

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Informal memoirs of the author's thirty-six years on the New York homicide squad.

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"Thirteen industries were selected representing different and important aspects of the economic life of the country."—*Introduction.*

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The law of labor relations including statutes, opinions of the courts and decisions of the National Labor Relations Board.

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General motors corporation. The worker in General motors, by Alfred P. Sloan, jr. [General Motors Corp. 1937.] 19 pp. 9338.419A37

Institute of women's professional relations. Business opportunities for the home economist; new jobs in consumer service. McGraw-Hill. 1938. xii, 262 pp. HD6073.H7I5

A study made by the Institute of women's professional relations under the direction of Chase Going Woodhouse, director, with the assistance of Anne Evans and the workers on Connecticut WPA project 2085.

Kotschnig, Walter M. Unemployment in the learned professions; an international study of occupational and educational planning. London, Oxford Univ. 1937. xi, 347 pp. 9331.113A3

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Loudy, Flavius E. Metal airplane structures. New York, Henley Pub. Co. 1938. vii–xi, 455 pp. Plates. 4036B.41

Travel and Description

Bernatzik, Hugo Adolf. Overland with the nomad Lapps. McBride. 1938. xvi, 136 pp. DL971.L2B42

The author's experiences with the nomadic tribes of the Reindeer Lapps of northern Scandinavia. Numerous unusual photographs.

Bigland, Eileen. Laughing odyssey. Macmillan. 1938. xiii, 307 pp. Plates. DK267.B53 1938

A cheerful book of travel in Russia.

Californians, Inc. The chapter in your life entitled San Francisco; some notes of introduction. San Francisco. 1937. (64) pp. Plates. 4479.389

Czernin von und zu Chudenitz, Ferdinand, *Count*. This Salzburg. Greystone Press. 1938. xvi, 181 pp. Illus. DB879.S1C9 1938

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Donnay, Maurice Charles. Mes débuts à Paris. Paris. [1937.] 279 pp. 6697.496

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Hogner, Dorothy Childs. Westward, high, low, and dry. Dutton. [1938.] 310 pp. F786.H75

An account of the author's trip through the deserts of the Southwest.

Indiveri, Stefano. Roma; guida panoramica di Stefano Indiveri, in centododici tavole; testo descrittivo di G. Balzi. Roma. 1935. v–xii, 273 pp. *DG804.I54

Jackson, Joseph. See Philadelphia; a visitor's handbook. Philadelphia, McGuckin. 1937. 120 pp. Illus. *F158.5.J156

Keenagh, Peter. Mosquito Coast; an account of a journey through the jungles of Honduras. Houghton Mifflin. 1938. xi, 286 pp. Plates. F1529.M9K4

Lehmann, John. Prometheus and the Bolsheviks. Knopf. [1938.] 256 pp. Plates. DK511.G3L45

"This is a book about Soviet Georgia. But it is also about a number of other things . . . such as poetry and the other arts under Socialism, the way people live and look in Socialist towns, and the Bolshevik solution to the problem of national minorities."

Mee, Arthur, *editor*. Cornwall, England's farthest south. Hodder & Stoughton. [1937.] xi, 317 pp. DA670.C8M4

With 250 places and 173 pictures.

— Staffordshire, beauty in the back country. Hodder & Stoughton. [1937.] ix, 252 pp. DA670.S7M4

With 180 places and 107 pictures.

Middleton, Scudder. Dining, wining and dancing in New York. Dodge. 1938. viii, 165 pp. Plates. TX909.M53

Munro, Ion S. Beyond the Alps. London, Maclehose. 1934. xii, 298 pp. DG429.M6

Describes Italian cities, landscapes, and folk life.

Smallwood, J. R., *editor*. The book of Newfoundland. St. John's. [1937.] 2 v. Plates. Hist. Ref. F1122.S74

Stoddard, John L. Portfolio of photographs of our country and our neighbors . . . Chicago, Werner Co. [1894.] 256 pp. of illus. E19.S86

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Travel in Russia with special consideration of art and the theatre.

U. S. *War Dept*. Adventure on Red river, report on the exploration of the headwaters of the Red river by Captain Randolph B. Marcy and Captain G. B. McClellan, edited and annotated by Grant Foreman. Univ. of Oklahoma. 1937. xxxi, 199 pp. Plates. F377.R3U56

"The volume containing the report, as produced by the public printer in 1853, includes 320 pages . . . Captain Marcy's journal, which alone is reproduced here, covers 117 pages of the report."

Urch, Reginald O. G. "We generally shoot Englishmen"; an English schoolmaster's five years of mild adventure in Moscow (1915–20). Allen & Unwin. [1936.] 300 pp. Plates. DK265.U7 1936

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More Books

The Bulletin of the Boston Public Library

JUNE, 1938

Poets, Scholars, and Grammarians

THE books described in the present issue of More Books were, with one exception, not only printed but also written in the fifteenth century; and their authors, again with one exception, were all Italians. They are the works of the humanists, and in their entirety they reflect the intellectual interests of the times.

To be sure, the main contribution of these men consisted not so much in their own compositions as in their rediscovery and publication of the Greek and Roman classics. The humanists were primarily scholars, who experienced the immense thrill of reading for the first time a play, a treatise, an oration, which had been thought lost. Studying such texts closely, they purified their own Latin; they were linguists, for whom questions of grammar and syntax were of vital importance. But beyond that, they absorbed also the spirit of ancient letters and tried to make it prevail in their own lives. The Academies which sprang up in Rome, Naples, Florence, Venice — in every town where a few of the learned could band together — became the centers of a movement which, on the intellectual frontier, quickened as much as anything else the re-birth, the "renaissance," of an era.

It is a pleasure to announce the acquisition of these incunables which form in themselves a small humanistic collection. There have been few such items before in the Library, about seven or eight in all, including some of the works of Politian, Filelfo, and Platina. Yet one of them — if the *Epistolae* of Pope Pius II, the former Aeneas Sylvius, may be counted here — has high distinction and deserves special mention. This volume, printed at Louvain by Jan Veldener, once belonged to Thomas Prince, pastor of the Old South Church and the first great collector of Americana. The owner acquired it as early as 1718, which makes it seem certain that the book is the first extant incunable ever brought to America! The volumes now described add the names of several eminent scholars to the group, besides rounding out the works of others who had already been represented. Flavio Biondo, the first real archaeologist and author of *Roma instaurata* and *Italia instaurata,* is one. Then there are the historians, Poggio and Sabellico, the one with a *History of Florence* and the other with a *History of Venice.* Tortelli, Albertano, Mancinelli, Bolzanio are further new names, the first with his well-known *De orthographia,* and the others with various text books. Bolzanio's Greek

5.31 38; 6M.475

grammar was the first such book composed in Latin. The pages of some of these small treatises on the art of oratory or versification are covered with contemporary notes — sure signs of the sweat which many a youngster shed over them. Unfortunately, of Lorenzo Valla's *Elegantiae,* perhaps the most influential work in the development of the new Latin style, the Library has only a bare compendium.

There are two books of poetry. The first contains Petrarch's *Canzoniere* and *Trionfi* — the only works which were composed a full century earlier than the rest. Yet through his passionate interest in the classics, and in learning in general, the great Italian poet, rightly named "the first humanist," belongs to the circle. The *Margarita poetica* compiled by Albrecht von Eyb, a German ecclesiastic, is the other, and the only one brought together by a non-Italian. It should be remembered, however, that even von Eyb, who spent a large part of his life in Italy, was a product of the southern Renaissance.

The two most beautiful volumes — indeed the most important ones from the artistic as well as the bibliographical point of view — are still to be mentioned. They are the *De claris mulieribus* printed at Ferrara in 1497 and the *Hypnerotomachia Poliphili* printed by Aldus in 1499. The *Poliphilus,* the work of the Dominican Francesco Columna, is, besides, a significant treatise on architecture. If the other writers of the epoch were mainly preoccupied with the Greek and Latin classics, Columna's chief concern was the architecture of the ancients. But no less than any of his contemporaries, he was imbued with a love of antiquity.

In two issues of this Bulletin (in those for June 1937 and February 1938) a number of Greek and Latin classics were described: works of the great historians, philosophers, and orators. This section, too, has been greatly strengthened by valuable additions. Thus the Library has been fortunate in getting a splendid copy of the Florence 1488 edition of Homer — the most coveted first edition among the classics. These books will be commented upon in the near future.

Petrarch: Sonetti e Canzoni. Trionfi

Venice, Reynaldus de Novimagio, 1478

Printed with gothic types in folio, the commentary surrounding the text. It has 286 leaves, the first blank. The size of a leaf is 280 × 192 mm., while the printed text measures 195 × 124 mm. Blank spaces for large initials. On the verso of the first leaf and on the recto of the second are ornamental initials in color. Bound in modern vellum.
Hain 12,767; B.M.C., V, 254.

THE *Sonetti e canzoni* are often simply called the *Canzoniere;* they are also known as *Rime in vita e morte di Madonna Laura,* although a number of the poems are unconnected with Laura. In all, the collection consists of 366 pieces — 317 sonnets, 29 canzoni, 9 sestinas, 7 ballads, and 4 madrigals. The present volume contains only a part of the *Canzoniere,* ending with Sonnet CVIII. It has the complete text of the *Trionfi.*

Petrarch's Laura is one of the most famous women in literature, yet it has been suggested that she lived merely in the imagination of the poet. This opinion was entertained even by contemporaries, among them the Bishop of

Lombez. In a letter Petrarch chided his friend: "You actually say that I have invented the name of 'Laura' in order to have someone to talk about, and in order to set people talking about me; but that, in reality, I have no 'Laura' in mind except that poetical laurel, to my aspirations after which my long and unwearied toil bears witness, and as to this breathing 'laurel' with whose beauty I seem to be charmed, that all is 'made up' — the songs feigned, the sighs pretended. On this point would that your jests were true! Would that it were a pretence and not a madness! But credit me, it takes much trouble to keep up a pretence for long; while to spend useless toil in order to appear mad would be the height of madness . . ." On the fly-leaf of his Virgil, which still exists, the poet had written a note in Latin, shortly after Laura's death in 1348. This note, regarded by some as a forgery, is the most concrete source of our knowledge about her. "Laura," Petrarch wrote, "illustrious by her own virtues and long celebrated in my poems, first appeared to my eyes in the earliest period of my manhood, on the sixth day of April, A.D. 1327, in the Church of St. Claire at the morning hour; and in the same city at the same hour of the same day in the same month of April, but in the year 1348, that light was withdrawn from our day, while I was by chance at Verona, ignorant — alas! — of my fate. The unhappy tidings reached me at Parma in a letter from my friend Ludwig on the morning of the 19th May in the same year. Her chaste and lovely body was laid in the Church of the Franciscans on the very day of her death at evening. Her soul, however, I am persuaded — as Seneca says of Africanus — has returned to heaven, whence it came."

If the writing is genuine, it is certainly difficult to doubt its truthfulness — even if one remembers that during his long residence in southern France, at Avignon and Vaucluse, Petrarch came deeply under the influence of the troubadours, all of whom had their beautiful ladies. Indeed, most scholars believe today that Laura really existed. Yet they have to admit that her portrait has little individuality. "Laura might almost be a model," Francesco de Sanctis writes, "and Petrarch an artist who has fallen in love with her not as a man, but as an artist, and who is more intent on painting her than on possessing her." The same critic points out the conflict in Petrarch's mind. Like a true medievalist, the poet regarded his infatuation as a sin, and therefore tried to sublimate his emotions. At the same time, as a lover of antiquity he rebelled against medieval spirituality. "He fluctuates endlessly between opposing streams, with a 'Yes' and a 'No,' and a wanting and a not wanting: 'ch' i' medesmo non so quel che io mi voglio.' " Probably Petrarch himself was not aware of his problem. "Acute rather than profound," de Sanctis continues, "instead of probing into the deep-lying causes of his ill he is content with describing its phenomena and enclosing them in the lovely lines that have passed into proverbs. Tender-hearted and impressionable, more capable of emotion than of passion, he gets out of his pain very quickly, relieving it with his bursts of grief and self-pity. Petrarch was more of an artist than a poet."

The *Canzoniere* met with immense success; throughout Italy, thousands upon thousands knew the songs by heart. Petrarch became a celebrity, for whose friendship princes vied. Yet he himself spoke slightingly of his love poems and

referred to them as trifles, "vulgaria." Writing to a friend in 1349, he remarked that he felt "shame and repentance" for having composed them. At the same time, he went on polishing these poems even in his old age. About 1360 he prepared an authorized collection containing his latest improvements. It was through his works in Latin — *De remediis,* a treatise on happiness; *De vita solitaria,* a panegyric on solitude; and his *Epistles* written in the style of Cicero and Seneca — that he wanted to be remembered. Few people have even heard of these essays today; yet it must be acknowledged that one of Petrarch's strongest claims to fame is his love of classical learning. Dante was still completely medieval; Petrarch, a transitional figure, already heralds a new age, the Renaissance.

Francesco Filelfo (*for notes see pages 264–5 of the October 1932 issue of* More Books) undertook the writing of his Commentary on the *Canzoniere* at the request of Filippo-Maria Visconti, in whose service he was at the time. The Duke was a great admirer of Petrarch. Filelfo was not. So he took his own private revenge on Madonna Laura, who was very different from his ideal of womanhood, as also on his enemies, the Medici. Thus, in his interpretation of the very first sonnet, he takes the poet's self-depreciation readily at its face-value, suggesting that he had wanted to eradicate the infamous reputation into which he had fallen with people because of Madonna Laura. In the same manner, he applies the execrations of the last sonnet in the volume to a Florentine lady, "whose name was not certain, nor was it known of what family she came; yet some say she was called Monna Contessina, and was connected with the Medici . . ."

The *Trionfi,* written in *terza rima* long after Laura's death, consists of five long poems. The first shows that man in his youth is a slave of love; the second, that as he advances in age, he tries to conquer love by chastity; the third, that he hardly obtains victory when death steps in and vanquishes victor and victim alike; the fourth, that fame after death makes him live again; and finally the fifth, that man can live forever only if God grants him existence throughout eternity. Although the *Trionfi* are more objective than the *Rime,* the poet often refers in them to his own passion. In the second canto of the *Trionfi della morte* he describes the visit of Laura's spirit after her death, confessing that she, too, loved him. The commentator, Bernardo de Siena, is a forgotten poet of the fourteenth century. He wrote also under the names of Glicino, Ilicino, and Lapini. His commentary is extremely verbose, devoting sometimes a full page to a single sentence of the poem. Yet Bernardo was ingenious in hunting up passages in the classics which might have suggested Petrarch's lines.

The *Canzoniere,* with the commentary, occupies 90 leaves in the volume, and the *Trionfi,* again with the commentary, occupies 196. The latter are dated 6 February 1478 and the former 30 March 1478. Nevertheless, in the Library's copy, the *Canzoniere* precedes the *Trionfi.* The Petrarch catalogue of Hortis describes such a copy, stating that the two parts are "erroneously transposed." On the other hand, Hain, Marsand, and Van Praet mention a similar arrangement — which may have been intended, since the sonnets and poems were written much earlier than the *Trionfi.*

The Boston Public Library has a fifteenth-century manuscript which contains the *Canzoniere* as well as the *Trionfi.* This book once belonged to the Earl of Ashburnham, and still earlier to the notorious Joseph Barrois. The Library also has various sixteenth-century editions: a complete edition of the Italian poems, printed, with two beautiful full-page woodcuts, at Venice in 1515; two Catalan translations of the *Trionfi* — one printed at Seville in 1532 and the other at Medina del Campo in 1554; a Spanish version of the *De remediis,* made by order of Gonzalvo of Cordova, and printed at Saragossa in 1523; and the collected edition of the poet's works, published in 1581 in two folio volumes at Basle. In addition, two beautiful folio editions of the early nineteenth century should be mentioned: one printed at Pisa and the other at Padua.

Bought in April 1935.

Columna: Hypnerotomachia Poliphili

Venice, Aldus Manutius, December 1499

Printed with roman types, in folio form, 39 lines to a page. It has 234 leaves. The size of a leaf is 318 × 208 mm., while the printed text measures 223 × 132 mm. It contains 170 woodcuts. Bound in a Venetian binding, decorated with gold tooling, and probably dating from the first years of the sixteenth century.

*Hain *5501; B.M.C., V, 561–62.*

THE *Dream of Poliphilus,* as the work is called in English, is probably the most beautiful printed book of the Italian Renaissance — and one of the most famous books in the history of printing. Its literature is very considerable; yet almost every writer begins his study with the statement that he has not read the volume — and doubts that anyone else has done so. The French art historian, Charles Ephrussi, is even unwilling to accept a simple say-so to the contrary. "Vel duo, vel nemo," he sagely remarks, meaning that unless at least two persons read it one must not believe that anyone did.

And so there has grown up a legend about the extreme dullness of the book. In view of the above-quoted dictum, it would be futile for the present writer to put forward any claim to having digested the contents of the volume, unabridged. He will be discreet on the point. Yet he can hardly refrain from wondering why bibliographers, of all people, should find Columna's insistence on detail so utterly boring; his habit of giving the exact dimensions of his palaces so exasperating? Is their own concern with the measurements of lines, or even of a single letter, so infinitely superior in intrinsic interest? *The Dream of Poliphilus* may not be exciting reading; it is safe to say, however, that it is not a whit more wearisome than some of the dissertations that have been composed about it. One is tempted to suggest that, with all the attention lavished upon its physical appearance, the work is one of the most neglected books in history. Yes, posterity has been unkind to *The Dream of Poliphilus.* Because it was once regarded as a novel, people still approach it in the mood for a story invented solely for entertainment. By now the fact should be pretty well established that the work is a treatise on architecture — written, to be sure, within the frame of a novel — for which the proper preparation is an acquaintance with Vitruvius rather than Boccaccio. Should anyone read

it as if studying a compendium of the arts, the enterprise would be far more remunerative. It might indeed be found that, next to the *De re ædificatoria* of Alberti, the work of the Venetian Dominican contains the most comprehensive interpretation of the architecture of antiquity.

Much of the annoying quality of the volume has also been attributed to the impossibility of its language. It seems certain that the *Poliphilus* was originally written in Latin as early as 1467, and, having been translated into Italian, was printed thirty-two years later. This Italian, however, was such a mixture of languages, embodying so many Latin and Greek expressions, in addition to Hebrew, Arabic, and Syriac, that not even a native of Italy could read it with ease. One must admit that the language of the *Poliphilus* is by no means the purest Tuscan; on the other hand, the amount of its foreign elements has been grossly exaggerated. The title, to be sure, is a Greek word; or rather, three Greek words in one: ὕπνος, dream, ἔρος, love, and μάχη, battle. A title of this kind, in itself, may frighten some away. And a sentence in the dedication only heightens the effect. "In order to understand the book thoroughly," the publisher wrote, "it is necessary to know Greek, Latin, Tuscan, and the ordinary language." The good man even saw virtue in this, and a matter for boasting. "The sage writer," he continued, "thought that by expressing himself in such a manner he would block the way only of those who are not fit to read him; but that those who are learned enough to penetrate into his sanctuary, could do so without losing hope." Claudius Popelin, the author of the one and only complete French translation — or of any complete translation — found far fewer Greek words than are supposed to be in the text; was able to enumerate them on a single page or two: words like *philopono,* industrious,which was derived from the Greek φιλόπονος, or *chioneo pecto,* snow-white breast, from χιόνεος. It is true that many of the woodcuts include Greek inscriptions; but these have little to do with the text. And as to the Hebrew, Arabic, and Syriac expressions, M. Popelin found only two such derivations in the whole volume. Here again a few inscriptions introduced in the woodcuts have led people to an erroneous conclusion. What makes the reading of the *Poliphilus* difficult is not so much the complexity of its language as the abundance of its quotations and obscure references to mythology. Besides, the laws of architecture, even in a love story, are seldom alluring to the average reader.

On his part, Fra Francesco did his best to be ingratiating. If he drew most of his knowledge of architecture from Vitruvius, he learned his art of story-telling mainly from Boccaccio. Passages in the *Poliphilus* recall certain pages of the *Fiammetta,* as also of the *Ameto,* the *Filocopo,* and the *Decameron.* Boccaccio was undoubtedly very popular even among ecclesiastics. Fra Francesco was by no means his only pupil in the monasteries; his influence is thoroughly felt in the novels of Aeneas Piccolomini, the later Pope Pius II.

Unfortunately, the purely imaginative portions, however ingenious in themselves, serve to obstruct rather than to promote the smooth development of the argument. There are so many marvelous episodes that finally Polia's innocent love-story becomes a veritable labyrinth. No doubt the publisher too realized this, and therefore he prepared a brief summary of the

POLIPHILO QVIVI NARRA, CHE GLI PARVE ANCORA DI DORMIRE, ET ALTRONDE IN SOMNO RITROVARSE IN VNA CONVALLE, LAQVALE NEL FINE ERA SERATA DE VNA MIRABILE CLAVSVRA CVM VNA PORTENTOSA PYRAMIDE, DE ADMIRATIONE DIGNA, ET VNO EXCELSO OBELISCO DE SOPRA. LAQVALE CVM DILIGENTIA ET PIACERE SVBTILMENTE LA CONSIDEROE.

LA SPAVENTEVOLE SILVA, ET CONSTIpato Nemore euaſo, & gli primi altri lochi per el dolce ſomno che ſe hauea per le feſſe & proſternate mébre diffuſo relicti, me ritrouai di nouo in uno piu delectabile ſito aſſai piu che el præcedente. El quale non era de monti horridi, & crepidinoſe rupe intorniato, ne falcato di ſtrumoſi iugi. Ma compoſitamente de grate montagniole di non troppo altecia. Siluoſe di giouani quercioli, di roburi, fraxini & Carpini, & di frondoſi Eſculi, & Ilice, & di teneri Coryli, & di Alni, & di Tilie, & di Opio, & de infructuoſi Oleaſtri, diſpoſiti ſecondo laſpecto de gli arboriferi Colli. Et giu al piano erano grate ſiluule di altri ſiluatici

A Page from the "Hypnerotomachia Poliphili," 1499. (Facsimile Reduced.)

work. "Reader," he begins, "if you wish to know the contents of this book, then remember that Poliphilus relates here the admirable things which he has seen in his dream. He pretends to have seen a great many works of antiquity, and describes in appropriate terms the pyramids, obelisks, the vast ruins of buildings, the colonnades with their capitals and cornices, a magnificent portal, and a colossal elephant. He recounts the terror which he felt at meeting the five young women, each representing one of the senses. He depicts the palace of the queen, a royal entertainment, a multitude of precious stones, gardens, Egyptian sculptures and hieroglyphics. He introduces us to Polia, who takes him to see the four triumphs of Jupiter, the love offering of the gods and the poets, and the sacrifice to Priapus performed in a mysterious temple to the accompaniment of antique ceremonies. He further narrates how he and Polia waited for Cupid on a river bank, where a ruinous temple stood, decorated with epitaphs and with a picture of hell in mosaics. Panicky, he took flight. But meanwhile Cupid arrived on a boat drawn by six nymphs. They boarded the boat and sailed away. Gods, goddesses, and the monsters of the sea equally paid homage to Cupid. They finally arrived at the island of Cytherea, covered with beautiful forests and gardens, and lively with numberless waterfalls. On a triumphal carriage they were taken to a superb theatre, built in the middle of the island, in the neighborhood of the fountain of Venus. Nearby was the tomb of Adonis, in whose memory Venus held an annual festivity. The nymphs then persuaded Polia to confide to them her origin and her love. She tells about her family, her up-bringing at Treviso, and the obstacles which had prevented the fulfillment of her love. And thus the tale ends, as Poliphilus awakens at the song of the nightingale."

The *Poliphilus* was published anonymously, although its authorship was known to contemporaries. It was only in the eighteenth century that Apostolo Zeno, the poet and historian, discovered that the initials of the thirty-eight chapters, including the dedication, form the following sentence: *"Poliam Frater Franciscus Columna Peramavit."* A copy of the work, now lost, in the Dominican convent delle Zattere at Venice, had an inscription written in 1521 stating that "the author, Francesco Columna, a member of the Dominican order, was ardently in love with Hippolita of Treviso, whose name he changed to Polia, and to whom he dedicated his work." There has been, of course, considerable speculation about Hippolita-Polia, supposedly the niece of Francesco Lelio, a professor of law at Treviso. Columna himself taught rhetoric, grammar, and foreign languages in the convent of St. Nicholas in that city. He was transferred to Padua in 1473, and soon afterwards retired to the convent of San Giovanni e Paolo at Venice. With brief interruptions he remained there till he died, in 1527, at the age of ninety-four. Some of the earlier scholars thought that the *Poliphilus* was a fantastic autobiography, and that Fra Francesco really travelled not only in Italy and Greece, but throughout the Orient. They even assumed that he was once married to Hippolita. Modern researchers have proved, however, that he was already a monk when he met Hippolita — if he ever met her. It is doubtful whether the young lady with the golden hair had anything to do with the work. In Greek the word πολιά means "antiquity"; and so probably the title *Poliphilus* simply signifies a lover

of antiquity. The author's attitude toward classical art bears out this supposition. If Fra Francesco, the truest of humanists, was ever infatuated, it was with the art of the ancients.

The story of the unhappy Poliphilus ends with the date of May 1, 1467, the day when the author finished his work. Indeed, the colophon with the name of Aldus Manutius, the printer, and with the date of 1499 appears only on a subsequent page containing the errata, of which there are an unusually large number. It is very likely that the book was written at the earlier date, but the translation into Italian was made just shortly before the printing. At that time considerable changes were introduced in the text. The treatise of Leone Battista Alberti, for example, which influenced Columna, was not published until 1485. On the other hand, the larger part of the *Poliphilus* reflects the approach of the mid-century — the early Renaissance.

But whatever the importance of the text, unquestionably the lavish illustrations constitute its most impressive feature. They represent the art of the woodcut at its best in the period. Yet their authorship is unknown, and the problem has so far eluded the most persistent inquiries. The names of Mantegna, Carpaccio, Botticelli, and even Raphael have been mentioned, only to be refuted on one ground or another. Two of the woodcuts contain the letter b, which brought in the name of Giovanni Bellini. A Viennese scholar, Albert Ilg, thought that they might be ascribed to Bartolommeo and Benedetto Montagna. But Jacopo de Barberi and Benedetto Bordone were also mentioned as the possible artists. Most of the theories, as may be seen, turn around the letter b, until Ephrussi hit upon the idea that the mysterious letter was the mark of the woodcut maker rather than that of the painter, since the same letter may be found on various Venetian woodcuts of diverse origin. According to him, the woodcuts were probably not done by a single individual, but in a workshop where several hands were engaged upon them. The same artist must have worked also on the *Ovid* of 1497, and drawn the title-page of the *St. Catherine* of 1500.

It is needless to enumerate here all the woodcuts of the volume, especially since Albert Ilg in his *Ueber den kunsthistorischen Werth der Hypnerotomachia Poliphili,* Vienna 1872, provides a complete catalogue of them. Yet a few, at least, may be mentioned. The first represents Poliphilus walking in a forest of tall trees, with a cap on his long hair, and holding the back of his mantle under his right arm, as may often be seen in Florentine art. The second shows him kneeling at the side of a brook, about to drink. In the third he is sleeping under a tree — it was then that he had his memorable dream, which took him so far afield. The next picture is one of the innumerable antique remains which are being revealed to him; the fragment of a splendid architrave with rich ornaments and a Corinthian capital are in the foreground. Then he beholds the immense pyramid topped by an obelisk. Every picture that follows deserves a lengthy description — such as indeed Fra Francesco provides on his pages. The figure of the horse, for example, with the clambering little urchins, could be the subject of an extended study. It has been likened to the horse in Donatello's statue of Guattamelata at Padua, as also to that in Verocchio's Colleoni at Venice. The artist must have seen these two statues, as also that of Marcus

Aurelius, which attracted much attention at that time. The relief of the double-headed dancing boys and girls would seem to prove the designer a Venetian, as the round-faced, full-bosomed women resemble the women whom Palma painted. Even the smaller pieces, like the two sarcophagi with naked figures standing upon them, are masterly.

Then there are tables with so-called hieroglyphics, which have led people to believe that the volume contains the first printed specimens of ancient Egyptian writing. These geese, ox-heads, and serpents were, however, mere inventions of fancy. The purely architectural drawings, such as the great portal, have a noble beauty. At the same time, they are excellent illustrations of the position and proportions of the tympanon, columns, and architraves. The fountains, of which there are many, are especially charming. The first represents a sleeping nymph, while a peeping satyr holds above her the foliage of a tree. The five nymphs whom Poliphilus meets are beautiful dignified figures, like many portraits of great Venetian ladies. And so one could go on from woodcut to woodcut. Those depicting Poliphilus in the circle of the nymphs, his finding Polia again, and their withdrawal into the bower are difficult to pass without mentioning. The most effective, perhaps, are the pictures, some twenty of them, of the triumphs of Jupiter. The triumphal processions of the ancients had for the Italians of the Renaissance a special fascination, and painters have welcomed them as an opportunity to portray masses of people, rich garments, spirited horses, costly harness, and all the pomp and circumstance of the period. Petrarch's *Trionfi,* which lend themselves so well to painting, have exerted a great influence. These woodcuts in the *Poliphilus* have a charm and an animation that one cannot forget. The island of Cytherea, where Poliphilus and Polia were taken by Venus, is another rich subject for the illustrator. There is a multitude of monuments throughout the volume: arches, altars, tombstones, urns, epitaphs, vases, busts, and friezes in an endless variety.

The first edition of the *Poliphilus* met with no immediate success. For some ten years later Leonardo Crasso, the man who "discovered" Columna's manuscript and bore the expenses of its printing, applied to the Signoria for a prolongation of his privilege, ruefully stating that the publication cost him hundreds of ducats and that, because of the war with Milan, he still had almost the entire edition on his hands. Nevertheless, in 1545 a second edition was called for, which was also issued by the Aldine house, now under Paulus Manutius, youngest son of Aldus Manutius. This second edition has exactly the same format, typographical arrangement, and woodcuts as the first. In the following year the first French translation was published by Jacques Kerver in Paris. Its epistle dedicatory was signed by Jean Martin, secretary of Cardinal de Lenoncourt and previously of Maximilian Sforza. Martin attributed the work to an unknown Knight of Malta. Complaining that the Italian of the original was confused, he freely admitted having made many changes. Eight years later Jacques Kerver published a second edition, and after another eight years a third. All three are alike. The fourth French edition — the first of the paraphrase by Beroalde — appeared in 1600, under the title *Le Tableau des Riches Inventions.*

The Library has recently acquired a copy of this fourth French edition also. The text, apart from trivial differences, is really the same as in the other three. François Beroalde de Verville, a canon at Tours, had probably never seen the original Italian work. The volume is in quarto form, with the result that most of the woodcuts, made for the folio editions, run out into the margins. The frontispiece is an engraving of some mysterious import; it represents a lion, an eagle, a serpent, a saint reading, and so on. In a "Recueil Steganographique" the author promises an elucidation, but his rambling discourse ends in vapors. The Library's copy is beautifully bound in crimson crushed levant morocco by Chambolle-Duru.

An English version of the first part of the *Poliphilus* was published in 1592 in London by Simon Waterson, under the title *Hypnerotomachia. The Strife of Love in a Dreame.* The translator's name is not given; the initials R. D. on the title-page, however, may stand for Robert Dallyngton. The language is extremely precious, to the point of unintelligibility — a proof of the translator's desire to be faithful to the original. The woodcuts are poor imitations of the 1499 edition. Only a few copies of the work are extant.

The first edition of the *Poliphilus* is not very rare. The Library's copy, however, is exceptionally large, clean, and beautiful. Further, it is in the original binding: calf, with gilt lines about an inch from the margin, with fleurons in the corners and flowers on the sides — a striking specimen of early Venetian book binding. The volume has been in the possession of the Fugger family since the sixteenth century.

Bought in March 1938.

Sabellicus: History of Venice

Venice, Andreas Torresanus, 21 May 1487

Printed with roman types, in folio form, 48 lines to a page. It has 240 leaves; the size of a leaf is 337 × 238 mm., while the printed text measures 259 × 140 mm. Capital spaces, with guide letters. Contemporary marginal notes throughout the volume. Bound in maroon morocco, gilt tooled back and sides.

*Hain *14,053; B.M.C., V, 308.*

THE real name of Marcus Antonius Sabellicus was Marc-Antonio Coccio. He was a native of Vicovaro in the ancient land of the Sabines; and, like many other humanists, he assumed his Latin name in later life. Born in 1436 of a family of modest means, he studied in Rome, where he joined the famous academy of Pomponius Laetus. Before his fortieth year he was invited to Udine to teach eloquence; at the same time he continued his study of Greek and mathematics. In 1484 the Senate of Venice called him to that city, but in the following year he was forced to flee to Verona by the plague. It was in this place of refuge that he wrote his history of Venice, *Rerum Venetarum decades.* In recognition of his services the magistrates of Venice voted him an annual pension of two hundred sequins, and also appointed him Librarian of the St. Mark Library. Sabellicus proved an industrious scholar. In 1498 he published his *Rhapsodia Historiarum,* a chronicle of the world from the Creation to the author's time, consisting of no less than sixty-three books. Further,

he composed long commentaries on Pliny, Horace, Livy, Valerius Maximus, and other classical writers. He died in 1506.

The *History of Venice,* written in thirty-three books, begins with the founding of the city at the time of the invasion of Attila's Huns. It proceeds in the manner of the annals, which, unfortunately, were not always reliable. Sabellicus, as has been pointed out by critics, made no use of the Doge Dandolo's Memoirs, the oldest and most authentic source for the first period of the Republic. This negligence may perhaps be explained by the fact that he wrote outside Venice and finished his task in eighteen months. His style, too, is lacking in precision and elegance. Nevertheless, the work achieved great success. In gratitude for his pension, Sabellicus added four more volumes which, however, have never been published.

The printer Andreas Torresanus was a worthy successor to his father-in-law, Nicolas Jenson. "If the lover of fine and legible printing," Dibdin wrote about this volume, "wishes for a specimen of one of the choicest productions of the fifteenth century, let him lose no opportunity of obtaining the present impression, when a reasonable hope of its possession is held out to him." And further, "It has been by such splendid and useful productions that the earlier annals of the press have acquired such general celebrity. A nobler book cannot grace the shelves of any collection . . ." The epitome of the work occupies six leaves; then follow the author's address "Ad Principem et Patres" and his short preface; and finally the first *Decade* begins. There are two leaves of corrections, in gothic type, placed at the front of the book; in the present volume these leaves are bound at the end.

Bought in November 1937.

Bergomensis: De Claris Mulieribus

Ferrara, Laurentius de Rubeis, 29 April 1497

Printed with gothic types in folio form, 45 lines to a page. It has 176 leaves, the first six unnumbered. The size of a leaf is 313 × 208 mm., while the printed text measures 238 × 146 mm. There is a woodcut title reading "De plurimis claris sceletisque [sic] mulieribus etc." The book contains two full-page woodcuts and 172 woodcut portraits, the latter printed from 56 blocks. Bound in early nineteenth-century morocco, with gilt tooled back and sides with corner fleurons.

*Hain *2813; B.M.C., VI, 613.*

THIS is, by common consent, the most beautiful book printed at Ferrara. The illustrations are the work of various masters. Some are in Venetian and others in Florentine style; and still others are Ferrarese, with a blending of Venetian or Florentine influence. The volume consists of imaginary biographies of 182 women, selected from the Bible, pagan mythology, classical history, Church asceticism, and, finally, contemporaries. The series begins with the Blessed Virgin, whose life occupies over twelve leaves; then follow Eve, the mother of mankind; Sarah, the wife of Abraham; Semiramis, the queen of the Babylonians; and Minerva, Rhea, Isis, Diana, Deborah, Sybilla, Medea, and so on, without any particular order up to Ginevra Sforza, the enemy of Savonarola, and the charming Damisella Trivulzia, mentioned by Ariosto.

The pictures, of course, make no claim to fidelity. They were used over and over again, in some cases doing service nearly a dozen times. The cut depicting Niobe, for instance, is used also to adorn the biographies of Arachne, Argia, Mantho, Nicostrate, Helen, Polyxena, Penelope, Veturia, Sophonisba, Portia, Faustina, and Griselda. The picture of Sulpicia, the wife of Lentulus, is also the likeness of Antonia, the daughter of Marc Antony, and of Maria Puzzoli, a contemporary of Petrarch. Similarly, the portrait of Saint Petronilla serves for seven other Christian saints: Domicilla Flavia, Martina, Justina of Antioch, Christine, Euphrasia, Marcellina, and Elizabeth of Hungary. The picture of Eve, between two palm trees, holding Cain by the hand and Abel on her arm, is especially attractive. Dressed in a medieval gown, with her hair let down, she looks like a very respectable matron. "The trials of life," M. Gustave Gruyer writes in his essay on Ferrarese book illustrations, "have fatigued her features, but a motherly dignity imparts to her attitude something noble and touching." This cut figures only once. Perhaps the number of Christian saints is the largest in the volume. However, their portraits differ little from those of the women of pagan mythology. Saint Agatha, M. Gruyer remarks, could be taken for Niobe, if she did not hold in her right hand a palm branch and in her left the pincers, the instruments of her martyrdom.

That among the women of the Middle Ages and the Renaissance there are just as many imaginary figures as among those of antiquity may be seen from the inclusion of a description and picture of the legendary female Pope Johanna. Yet, in contrast to the rest, the last few cuts are probably true portraits. These are executed with great care, and each possesses individuality. Among these are the pictures of Cassandra Fidelis, famed equally for beauty and learning; Bianca Maria, the natural daughter of Filippo-Maria Visconti, with a mixture of gravity and sweetness; Leonora of Aragon, wife of the Duke of Ferrara, whose dominating virtues were prudence and calmness; and finally Damisella Trivulzia, the niece of Marshal Trivulzio and, according to her biographer, extremely beautiful, "with black eyes and golden hair." Born in 1483, this young lady was only fourteen years old at the time of the publication of the *Famous Women,* yet she was already widely known for her prodigious memory. She knew Greek as well as Latin; she wrote poetry, and composed elegant letters and scholarly dissertations. At sixteen she married Francesco Torelli of Parma, and had three children. The portrait, the author assures us, reproduces at least the features, if not the smile of the lips, the vivacity of the looks, and the lovely color of the cheeks. Unfortunately, he does not mention the artist, who was probably a Milanese from the school of Leonardo da Vinci.

But more interesting than the individual portraits are the two full-page woodcuts. On the verso of the title-page there is a magnificent engraving representing the author accompanied by another monk and advancing toward Beatrice of Aragon, the wife of Matthias Corvinus, the king of Hungary. He offers her the book, which is dedicated to her. The Queen is seated on a throne, the base of which is ornamented with dolphins. In the distance, beyond a tall tree, one may see the ramparts of a city. The background of the

Thamiris pictrix fui eui pe gregia temporibus predicte hipponis z egregio nomine atq; tali artificio insignis plurimuz habita est. hec quip pe cuiusdam egregij pictoris athenien sis nomine Miconis filia fuit. Cui ingenium tã mirabile inerat: vt despectis muliebribus exercitijs paternaz artem ac curatissime imitata fuerit. z in singulaꝛem pingendi gloriam z famam deuenerit: z in tantã quidem/vt ephesi apõ quos honore precipuo Diana colebat eiusdem diane effigiem i tabula quadam manu eius pictam tanq; celebrem diu seruaretur. Que cum in longissimam etatem perseuerasset: artifitij huius testimonium tam grande prebuit: vt vsq; quasi nostris temporibus memorabile plurimum visum sit: Et profecto laudabile plurimum si inspiciamus alia feminarum exercitia.

De Hester sancta hebrea persarum regina. capi. xliij.

Hester persarum Regina: Arthaxersis secundi regis coniunx hebrea ex tribu beniamin fuit habuitq; Abiahabilem nobilissimum inter hebreos virũ Mardochey vz germanũ patrem: hec quippe anno ante christi dñi nostri aduẽtum octuagesimo secũdo supra trecẽtesimũ ab Arthaxerse predicto persarum rege i locum repudiate vasti cõiugis vroꝛ ex milibus delecta typum beatissime virginis marie z ecclesie prefigurare visa est que populuz suũ oẽm de periculo mortis liberauit iterfecto videlicet Aman qui iterpretat iniquitas cõuiuij panes ad posteros misit hec itaq; hester hebrea ambobꝰ parẽtibus orbata i babilone apud auũculũ suũ noie mardocheũ virũ vtiq; optimũ sũma cũ diligẽtia enutrita intã admirãdã corpis pulchritudinẽ euasit: vt quoddã (pter nãm) admirabile decus oibus videret z gra vultus sui respiciẽtiũ delectabat aspectũ: Inerat nẽpe huic mulieri iprimis quedã iennarabilis oculoꝛ letitia z corpus p oia digna ꝓceritate elatũ. Que cũ vniuersas illius seculi ꝟgines oi splẽdore excederet ab ipso Arthaxerse rege ex inumerabilibus ꝟginibus ꝓlecta fuit. Nã cũ vasti reginã vroꝛẽ rex (ob cõtumatiã merito repudiasset) hãc solã ex ingẽti ꝟginũ multitudie q̃ tũc abũdabat tanq; pulchrioꝛ castiorq; (nutu dei) ab ipso rege selecta fuit. didicerat z eni rex ipse hanc ꝓter

A Page from the "De Claris Mulieribus," 1497. (Facsimile Reduced.)

woodcut is black, a peculiarity rare in Italian illustrations excepting in the Florentine and Ferrarese. The picture is surrounded by splendid borders. At the bottom there is a shield flanked with two dragons, and with two children on each side. At the top, within a semicircle, appears the Eternal Father surrounded by five cherubs, while on right and left three nude children play music. The sides of the border include two equestrian statues, angels holding above them the monogram of Christ. Probably this design was made long before the book was printed, since on the base of the statues the date 1493 is engraved. M. Gruyer also called attention to the fact that the border is similar to that of the *Decameron* published at Venice in 1492, and he concluded that in all likelihood the two were done by the same artist. Judging from the style of the figures, he thought that the latter was neither Venetian nor Ferrarese, but Florentine. After the prologue, which is an Epistle Dedicatory to Queen Beatrice, and after the Table of Contents and a list of the subjects treated in the book, there follows another full-page woodcut. Its border is the same as on the back of the title-page. The central subject consists of eight small pictures, showing the Presentation of the Virgin; the Marriage of the Virgin; the Annunciation; the Nativity; the Adoration of the Magi; the Virgin on her death-bed; the Apostles paying their last homage to the Virgin; and finally her Coronation. Opposite this cut begins the text, the first page of which is surrounded by an equally beautiful new border, unquestionably by the same artist. At the bottom there are two angels with trumpets; at the top, within a semicircle, are the words "Deo invisibili et immortali." The initial letter M encloses the Virgin with the Child.

The author of this remarkable book was Jacobus Philippus Foresti, of the order of St. Augustine. Born in 1434 in the neighborhood of Bergamo, he is generally known as Bergomensis. Although averse to holding high office, he became successively prior of Imola, Forli, and Bergamo. Devoted to studies, he inculcated the love of books into his brethren, forming libraries in the monasteries under his care. He was also the author of *Supplementum chronicorum orbis,* which was published in Brescia in 1485. The *De claris mulieribus,* as has been seen, was a different kind of work, although this too pretended to be history. It was no accident that the book was printed at Ferrara; at that time the author was teaching at the University there. He died in 1520, at the age of eighty-six.

The Library's copy of the work is in very fine condition. It belonged once to Charles, Lord Stuart of Rothesay, and later to Herschel V. Jones.

Bought in April 1938.

Albertanus: De Arte Loquendi et Tacendi

Cologne, Heinrich Quentell, 1486

Printed with gothic types in quarto form, in two columns, 36 lines to a column. It has 10 leaves; the size of a leaf is 204 × 140 mm., while the printed text in a column measures 134 × 41 mm. *GKW 541; Cop. 154.*

ALBERTANO DE BRESCIA was a justice and captain of Gavardo, in the first part of the thirteenth century, during the reign of Frederick II.

In the political troubles of the times, he was thrown into prison, and it was during his captivity, about 1246, that he wrote his various moral treatises.

The essay on *How to Talk and Be Silent* contains much good advice. Referring to the testimony of St. James, who said that man is able to subdue the wild beasts, serpents, and birds, but not his own tongue, the author thus briefly formulates his doctrine: "Quis quid cui dicas, cur quomodo quando requiras." (As who, what, to whom do you speak? why, how, when do you inquire?) This weighty saying, of course, demands further elucidation. The first of these is that we have to decide whether a particular statement concerns us or not; if not, we have no business to interfere. Many such good counsels, corroborated by Biblical examples, may be found in this wise little book.

Bought in March 1937.

Flavius Blondus: Roma Instaurata. Italia Illustrata

Venice, Boninus de Boninis, 1481–2

Printed with gothic types, in folio form, 46 lines to a page. It has 152 leaves, 58 and 152 blank. The size of a leaf is 310 × 194 mm., while the printed text measures 210 × 108 mm. Large initials painted in red, also paragraph marks in red. Bound in the original calf, with blind tooling. The bosses from the sides have disappeared; there are, however four iron pieces sticking out from the lower edge to support the volume when placed standing — an unusual equipment.

*Hain *3243; B.M.C., VII, 951.*

FLAVIUS BLONDUS, or Flavio Biondo, was a historian and an archaeologist. He was born at Forli in 1388 and died at Rome in 1463. As a young scholar he won recognition by his publication of Cicero's *Brutus,* a manuscript of which he had found at Milan. He entered the service of Francesco Barbaro, governor of Bergamo, and later became secretary to Pope Eugenius IV. This office he also held under three other pontiffs: under Nicholas V, Calixtus III, and Pius II. One of his most important works was his great history of the Middle Ages, the thousand years from the sack of Rome by Alaric until 1440. This centers around Italy, while the chronicle of other countries is merely sketched. The first half of the work deals with the first eight centuries, and the second half with the last two. Concerning the later periods the narrative is based upon the author's own researches, which gives it special value. But as an archaeologist Biondo was perhaps even more eminent than as a historian. His findings in this field are treated with respect even today.

The volume here described contains some of his most important archaeological researches. It comprises three separate works: the *Roma instaurata,* in three books; the *De origine et gestis Venetorum;* and finally the *Italia illustrata.* The first of these, composed in 1446–7, and occupying forty-four leaves, gives a topographical history of classical Rome, especially of the imperial age. The author describes many individual buildings — temples, gates, arches, etc. — and then compares the various parts of the old city with the modern districts. Four leaves of Table of Contents precede the text. The book has been compared to Poggio's *Ruinarum urbis descriptio;* however, Biondo's work is much more thorough. It is, indeed, the first significant attempt to recreate classical an-

tiquity, and especially ancient topography, in a scientific manner. Dedicated to Pope Eugenius, the work was first printed separately in Rome, probably in 1471.

The next thirteen leaves give a short history of Venice, from the founding of the city until the end of the thirteenth century. This is merely an "epitome," a bird's eye view, which ends by showing that Venice "was founded by divine rather than human aid."

The rest of the book, nearly one hundred leaves, contains the *Italia illustrata.* What Biondo did in his *Roma instaurata* for the Eternal City here he attempted to do for the whole of Italy. He undertook the task, somewhat reluctantly, at the instigation of Alfonso, King of Naples, and he wanted to do it in the same thorough manner as he did his earlier work. Taking his walking staff, he went up and down the country, asking questions everywhere and collecting data from documents. He realized the immensity of his subject, and so he availed himself of friendly help in the gathering of material. The work is divided into fourteen parts, according to the fourteen provinces of which it treats. Descriptions of Southern Italy and Sicily are lacking; because of King Alfonso's impatience the book was published without chapters on these provinces. Biondo's method was the same throughout: he tried to ascertain the location of the ancient cities and to establish their identity with modern towns. That he based his conclusions on original observations and researches may be seen from the fact that at least twice he mentions the spot where a particular portion of the book was written. He usually quotes first classical and medieval authorities; then describes the importance of the city both in antiquity and in the Middle Ages; enumerates the historic events, such as sieges and battles, which took place there; and finally mentions the names of famous men who were born or lived there. This work was first printed in Rome in 1474 by Philip de Lignamine. The present volume is of the second edition.

Bought in June 1937.

Albrecht von Eyb: Margarita Poetica

Rome, Ulrich Han, 20 December 1475

Printed with roman types, in folio form, 44 lines to a page. It has 324 leaves, 1 and 19 blank. The size of a leaf is 304 × 218 mm., while the printed text measures 223 × 138 mm. The first leaf of the text bears a border, three sides of which are composed of colored branch work, and the fourth is ornamented with a bird in red and green. There are five large capital letters burnished with gold against a field of branch work painted in various colors; smaller capitals of burnished gold throughout the volume. The first leaf has the stamp of the library of a Capuchin monastery at Naples. Bound in nineteenth-century full sheep.

*Hain *6819; B.M.C., IV, 25.*

THE *Margarita poetica,* which may be called "Pearls of Poetry" in English, is an anthology consisting of excerpts not only from poets' works, but also from those of philosophers, orators, and other prose writers. Indeed, the *incipit* of the present volume begins with the words "Oratorum omnium, poetarum, historicorum ac philosophorum dicta . . ." The work is regarded as the first comprehensive source-book of humanistic poetry and rhetoric produced in Germany.

The compiler, Albrecht von Eyb, was a dignitary of the Church. He was born at Castle Sommersdorf, in the neighborhood of Ansbach, in 1420. At the age of twenty-four he went to Italy, where he studied law and the arts at the Universities of Bologna, Padua, and Pavia. In all, he spent some sixteen years south of the Alps in two long sojourns. After his first return to Germany he became a canon of the Cathedral of Bamberg; and after the second, a canon of Eichstatt. He died in the latter city in 1475. An ecclesiastic and a humanist, he tried to combine his religious and secular interests into a harmonious whole. He collected a considerable number of books, many of which survive — among them the works which he used for his anthology.

The *Margarita poetica* was first printed in 1472 at Nuremberg. It begins with a treatise on the art of poetry and rhetoric, which agrees almost word for word with the *Artis rhetorice precepta,* a book ascribed to Aeneas Silvius which had been in circulation since 1460. There would seem at first to be no other conclusion than that Eyb plagiarized the work of his great contemporary, Pope Pius II. It has been shown, however, from an examination of the original manuscripts of both works, that the *Margarita poetica* was written as far back as 1458 or 1459, and that the author of the *Artis rhetorice precepta* was no one else than Eyb.

Among the poets included in the volume, the most prominent place is given to Virgil, who is represented by about 650 verses. Juvenal, Persius, Ovid, Statius, Prudentius, and others are each represented by 120–200 lines. But the larger part of the work is a repertory of striking passages from prose writers. Cicero stands at the head of this section, followed by Lactantius, Macrobius, Curtius Rufus, Caesar, and others. Eyb was greatly interested in the dramatists, in Terence and especially in his favorite author, Plautus. Portions from almost all the plays of the latter are included in the book. The last part consists of thirty orations, some on theological, others on secular subjects. Poggio's furious invectives against Lorenzo Valla may be read in the neighborhood of a eulogy on St. Jerome.

The volume was dedicated to the Bishop of Münster, a member of the royal family of Wittelsbach, and a man of liberal views. In the epilogue Eyb takes a sentimental farewell of his book. "O librum elegantissimum! O codicem copiosissimum! O opus perfectissimum! O rem denique divinam et immortalem!" he exclaims. He further addresses it as "all fair, inviting and sweet; without spot or blemish; distilling honey and milk; and diffusing the odor of aromatic ointments . . ." In a last "emissio operis" he recommends his book, with fervent thanks for favors received, to fifteen other eminent contemporaries, among them the Archbishop of Trier, and the Bishops of Bamberg, Metz, and Regensburg. One proof that the work was compiled before 1460 is that several of these men were dead before that date.

The text is preceded by a Table of Contents which occupies seventeen leaves. In this references are given to page numbers, although the leaves were left unnumbered. The first Nuremberg edition, which was printed by Sensenschmidt, was followed by more than a dozen other editions during the century. The last edition was issued in 1503.

Besides the *Margarita poetica,* Albrecht von Eyb composed two other

well-known works: the *Ehebüchlein* and the *Spiegel der Sitten*. In the former he raised the momentous question as to whether a man should take to himself a lawful wife, and answered it in the affirmative. In the latter he discussed the virtues and, most earnestly of all, the vices; the art of living and the art of dying. The priest usually weighed down the scholar in him; yet he is regarded as perhaps the most learned member of that little group of early German humanists which included such men as Johann Hartlieb, Niklas von Wyle, and Heinrich Steinhöwel.

Bought in November 1937.

Pontanus: De Fortitudine

Naples, Mathias Moravus, 15 September 1490

Printed with roman types in quarto form, 25 lines to a page. It has 100 leaves, 79, 80, and 100 blank. The size of a leaf is 212 × 150 mm., while the printed text measures 132 × 87 mm. Blank spaces for initials. Bound in modern vellum.

*Hain *13,256; B.M.C., VI, 865.*

THE volume contains two essays by Joannes Jovianus Pontanus: *De fortitudine* and *De principe*. The former, and longer, of these is divided into two parts, the first dealing with the subject of warlike and heroic fortitude, and the second with civic fortitude. In short chapters the author discusses the effects of courage: how it moderates passions and engenders confidence; and in what way it differs from audacity. Indeed, he defines courage by elimination, showing that those who fight under compulsion, or because of fear, passion, despair, cannot be called brave. Under the heading of civic fortitude he teaches how to endure poverty, exile, infirmity, and so on. In the treatise on the prince, Pontanus points out the duties of a ruler, who must be both liberal and merciful. His liberalism will make friends out of enemies, and change the treacherous into faithful subjects. These essays, as well as others in similar vein, were dedicated to Alfonso, Duke of Calabria.

Pontanus was one of the greatest Italian humanists, as also one of the outstanding Italian statesmen of the century. He was born probably in 1426 at Cerreto, in the province of Spoleto. His father was killed in a civil war, and he was taken by his mother to Perugia, where he received his early education. He later went to Naples and became a friend of Antonio Beccadelli, better known as Panormita, through whose influence he was introduced to the court of Alfonso the Magnanimous. His scholarship and especially his Latin poetry, written in pure classical style, won him wide recognition. King Ferdinand, the successor of Alfonso, appointed him tutor to his son — the Duke of Calabria, to whom the present volume was dedicated — and later he was made secretary of the Chancellery, and finally Chancellor. In 1482 he served as conciliator in the war between Ferrara and Venice; and three years later, in a similar capacity, he negotiated with Pope Innocent VIII. Enjoying the complete confidence of his sovereign, he still remained poor. His reputation for wisdom and loyalty reached far beyond the confines of Italy. And yet when the king of France, Charles VIII, entered Naples in 1495, Pontanus, who had the Aragon dynasty to thank for everything, received the conqueror

with a congratulatory address in which he denounced the former rulers. Who can explain this lapse of conduct, this sudden revelation of weakness? When Ferdinand reoccupied his country, he deprived his former Chancellor of his offices. Pontanus, however, was not dejected. "From now on," he said, "I shall live for myself and not for kings; at last I am the owner of my thoughts." And he added: "Men of ambition know the secret of real happiness: it consists solely in the capacity to enjoy one's own soul, that is, in contact with the immortals." Devoting his time to literary labors — poems and prose writings — he lived until 1503.

Pontanus was perhaps the first to found an Academy such as those later founded by Pomponius Laetus in Rome, by the Medici at Florence, and by Aldus at Venice. It grew out of the literary society formed by the friends of Antonio Panormita, upon whose death Pontanus took matters in hand. It was then that he changed his name Joannes to Jovianus, since a rule of the Academy required that its members have classical names. Among his poems the most successful are the elegies, *De amore conjugali,* in which he celebrated the pleasures of conjugal life. He was twice married; and the second time, in his late sixties, he married a young girl. Among his didactic poems the *De hortis Hesperidarum,* the *Bucholica,* and the *Tumuli* are best known. Some of his longer poems deal with astronomy, as his *Urania, seu de stellis.* He also wrote a long prose work, *De rebus celestibus.*

The *De fortitudine* is very handsomely printed. In a short poem, which precedes the text, the printer begs forgiveness for the errors which the book may contain, and offers a list of four corrections — according to Dibdin, the first of its kind in a printed book. In the present volume the order of the two essays, through the fault of the binder, is reversed.

Bought in March 1937.

Petrus Haedus: De Amoris Generibus

Treviso, Gerardus de Flandria, 13 October 1492

Printed with roman types, in quarto form, 25 lines to a page. It has 105 leaves, the first and last blank. The text, which is foliated, is preceded by six unnumbered leaves. The size of a leaf is 204 × 140 mm., while the text measures 127 × 90 mm.
Dibdin VI, 142.

THIS work, also known as *Anterotica,* is a treatise against sensual love. It is written in the form of a dialogue between two friends of the author — the poet Aemilianus Cimbriacus, who defends passion, and the priest Antonius Philemus, who exposes all its attendant miseries. The book is divided into three parts and the table of contents enumerates no less than 137 subjects. The first part deals with cupidity and the lover's pain and slavery; the second is about the nature of women, whom the author describes as inconstant and even more devoted to pleasure than men; and the third part speaks of divine grace, charity, and true love. The author condemns physical desire as a pleasant evil *(blandum malum)* — adding very justly, however, that it depends on the mental attitude whether a human emotion is good or bad. The book is mystical, and even ascetic; yet by some early writers it was

classed as a piece of erotic literature — an error which may be explained by the fact that the treatment is at times extremely realistic.

Petrus Haedus, originally Pietro Cavretto, was born in 1424 in Pordenone, the Latin name of which was Portus Naonis; hence he often called himself Portusnaensis. He became a friar, and from 1473 on was the parish priest of his native town. He died sometime after 1500. His *Anterotica* was reprinted in 1608 at Cologne. He also published a philosophical work entitled *De miseria humana.*

Gerardus de Flandria, the printer of this extremely rare volume, began his activities at Treviso in 1471. Seven years later he removed to Udine, but from 1492 on he was again at Treviso. The type of the *Anterotica* is quite distinctive: it has a small face and especially long ascenders and descenders.

Bought in August 1936.

Mancinelli: Scribendi Orandique Modus

Venice, Bernardus Benelius, 1494?

Printed with roman types in quarto form, 30 lines to a page. It has 44 leaves; the size of a leaf is 212 × 156 mm., while the text measures 158 × 112 mm. The title-page and the margins of many leaves, as also the last leaf, are covered with notes in a contemporary hand. *Hain *10,591; B.M.C., V, 375.*

ANTONIO MANCINELLI was a thorough scholar, but above all an accomplished grammarian. His position among the brilliant company of humanists was a humble one; he had neither poetical talent nor originality. In his *Charon* Pontanus made fun of him and his learning. Born in 1452 at Velletri, he became a pupil of Pomponius Laetus, and later taught in his native town, as also at Sermoneta, Rome, Venice, and Orvieto. Toward the end of his life he returned to Rome, where he died in great poverty about 1506. A man of firm moral convictions, he came in conflict with corruption in high places, which may have been responsible for his lack of success.

The *Scribendi orandique modus* is one of his best-known works. The first part of the treatise contains instructions to the beginning writer and orator, describing in detail the various forms of letters, and discussing pronunciation and ways of giving praise as well as criticism. Further, it offers advice as to how to avoid barbarism, redundancy, ambiguity, obscurity, and other pitfalls of speech. The second part consists of phrases from Donatus, Gellius, Macrobius, Cicero, Vegetius, and others, illustrative of the correct meaning and usage of words. This little manual, intended for schoolboys, does not differ much from similar modern books usually prepared for the not so young. That it did its duty is testified by the abundance of notes, which sometimes cover whole pages, even the space between the lines. The book, dedicated to Crispinus, an eminent jurist, was probably first printed in July 1493 by Bevilaqua in Venice. In that case, the present edition would be the second.

Other books by Mancinelli include his *Carmen de floribus* and *Carmen de figuris,* both expositions of Latin phraseology rather than genuine poetry. He also wrote an autobiography, *Carmen de vita sua.*

Bought in April 1937.

Mancinelli: Versilogus

Leipzig, Wolfgang Stoeckel, 1496

Printed with gothic types in quarto form, 35 lines to a page. It has 25 leaves; the size of a leaf is 175 × 127 mm., while the printed text measures 141 × 88 mm.
Hain 10,615.

THE *Versilogus,* another book by Mancinelli, is a discussion of scansion, accent, and the position of syllables, as well as innumerable verse forms. It is written in verse — mostly hexameter — so as to make it easier for the pupil to memorize. That the poetry is not highly inspired may be judged from the following example:

L brevies semper ceu sal, semel, Hanibal et mel
Sol, nil produces, Gabriel, pol, sive Michael.

The meaning of which is that syllables ending with "l" in words like *sal, semel,* etc., are short, whereas in words like *sol, nil,* etc., they are long. However, the matter is not always so transparent as that.

The book is introduced with a long panegyric by Georgius Meynigensis on the power of poetry, and ends with a stanza by Sulpitius Verulanus, who exhorts young people to write only worthy poetry.

Bought in March 1937.

Poggio: Historia Florentina

Venice, Jacobus Rubeus, 8 March 1476

Printed with roman types, in folio form, 41 lines to a page. It has 116 leaves, the last blank. The size of a leaf is 298 × 210 mm., while the printed text measures 226 mm. × 134 mm. Blank spaces for initials. Bound in eighteenth-century brown calf.
*Hain *13,172; B.M.C., V, 215.*

THE *History of Florence* was the last literary undertaking of Poggio Bracciolini, Papal Secretary under eight successive Popes and lastly Chancellor of the Florentine Republic — but above all, a learned humanist and vitriolic controversialist. (*For notes see pages 357–8 in the October 1930 issue of* More Books.) The work, originally written in Latin, was translated into Italian by the author's youngest son, Jacopo. The latter, born in 1441, was himself an accomplished scholar, who produced many translations and commentaries. Nevertheless, he came to a grievous end. As secretary of Cardinal Riario, he became involved in the Pazzi conspiracy, and was executed in 1478, by the strange method of being hanged from one of the windows of the Palazzo Pubblico. This happened only two years after the publication of the history in which his father glorified the Republic.

The work is divided into eight books. It starts with the war waged with Giovanni Visconti in 1350, and ends with the peace of Naples, which took place in 1455. Poggio was no mere chronicler; like the ancient historians, he tried to explain the causes of events and to delineate characters. Unfortunately, the effect is not altogether Thucydidean; and the device of attributing set speeches to the principal personages sounds, with him, stilted. It has been

suggested that Poggio was prejudiced in favor of his native city; and certainly it is difficult to imagine him impartial in anything. He died in 1459, and his manuscript, preserved in the Medici Library, was not printed in the original form until 1715.

Bought in July 1936.

Compendium Elegantiarum Laurentii Vallae

Venice, Philippus de Lavagna, 27 June 1475

Printed with roman types, in quarto form, 28 lines to a page. The size of a leaf is 223 × 155 mm., while the printed text measures 151 × 97 mm. Colored initial on the first page; otherwise, spaces left for initials. Bound in old vellum.

*Hain *63; B.M.C., VI, 701–2.*

LORENZO Valla's *Elegantiae linguae Latinae* is a landmark in the revival of Latin learning. The author boldly declared that the Latin of the Middle Ages was atrocious and that the writers of the past few centuries did not even know their grammar. He undertakes, therefore, to show in the six parts of his work what language ought to be. In the first three he gives the definitions of words; in the fourth, he discusses a number of synonyms for nouns; in the fifth, the synonyms for verbs; and in the sixth, the use of certain expressions by the ancients. The book begins with a eulogy of Latin, the greatest bequest of the Romans. Latin was the foundation of Italian, French, and Spanish, and influenced also German and Slavic. It is the language of all the sciences. In his criticism Valla did not spare acknowledged authorities, or the feelings of contemporaries. He corrected the views of such early scholars as Gellius, Donatus, and Servius; and toward some medieval grammarians, like Isidore or Papias, he was savage. He showed that they continually mixed up their cases and tenses; and the language of jurists was especially abominable.

The *Elegantiae linguae Latinae* became extremely popular. Written in 1440, it received its final form in 1450. It was first printed in 1471, and during the next sixty years had as many as sixty editions. Valla was not a poet, nor even among the greatest scholars of his time; but he had an original mind, and was driven by a desire for knowledge. He used his scientific approach to language for definite purposes: comparing the Vulgate with the Greek text, he discovered many errors; and, examining the so-called Donation of Constantine, he proved it a forgery. These enterprises brought him into fierce conflict with Pope Eugenius IV. However, under the protection of King Alfonso of Naples he carried on his warfare unabated. For a long time his conclusions were violently attacked, but they were upheld by later scholarship. Cardinal Bellarmine called Valla "the precursor of Luther"; yet this bitter opponent of orthodoxy was invited by Pope Nicholas V to the Vatican, and died a canon of the Church.

The earliest edition of the *Elegantiae* in the Library is the one printed by Joannes Gryphius at Venice in 1576. The volume here described is merely a compendium of the work, prepared by Accursius Bonus, whose original name was Buonaccorso. A native of Pisa, Accorso was mainly active in the

second half of the fifteenth century. He was a mediocre but industrious student who between 1475 and 1485 published at Milan a series of Greek and Latin classics.

Bought in March 1936.

The Art of Versification

Venice, Maximus de Butricis, 19 August 1491

Printed with roman types in quarto form, 38 lines to a page. It has 26 leaves; the size of a leaf is 186 × 136 mm., while the text measures 153 × 104 mm. Blank spaces for initials. Unrecorded.

THIS little volume contains four treatises: the first two by Nicolaus Perottus, the third by Omnibonus Leonicenus, and the fourth by Marius Servius Honoratus.

The first two treatises are entitled *De generibus metrorum.* They discuss the various kinds of meter. The author begins with the definition of *foot*: "A foot is a metrical construction of syllables. It derived its name from its likeness to the human foot; just as the body moves by feet, so the verse by scansion." Then he proceeds to *meter*: "Meter is the connection or arrangement of feet for the pleasure of the ear." And so he goes on to illustrate genus, species, composition, caesura, etc. He believes that "meter was originated by the immortal God who created the heavens, the earth, and everything contained in it in accordance with a certain order and rhythm." Then he describes the construction of the Greek verse forms, explaining the meaning of such things as the penthemimeral and hepthemimeral caesura, the trimeter and tetrameter catalectic, the lesser and the greater Asclepiadean, and the combination of the glyconic with the pherecratean!

Niccolò Perotti, bishop of Siponto, was a prolific commentator. (*For notes see pp. 232–233 in the December 1931 issue of* More Books.) But whereas his other writings are distinguished by immense verbosity, in these dissertations he limits himself to bald facts. They were reprinted at Venice in 1497, which edition some bibliographers have erroneously regarded as the first.

The title of the third treatise in the volume is *De arte metrica.* Very much like other similar writings, it treats of the position of syllables, together with shifts of accent. The author, whose real name was Ognibuono de Lenigo, was born in Vicenza. Having studied with Victorin de Feltre and Emmanuel Chrysoloras, he became a professor at Venice, where he was also associated with the press of Nicolas Jenson. He published in 1473 a book on heroic verse and one on scansion. His grammatical works were republished in 1506 in Vicenza, under the title *Grammatices rudimenta cum libello de arte metrica,* the last part being the tract included in the present volume. Ognibuono was, besides, a noted commentator on the classics.

The fourth treatise is *Centimetrum,* by a fourth-century grammarian and commentator on Virgil. It is a catalogue of one hundred verse forms. Those who think that poetry is a simple affair will be quickly disillusioned by looking into these pages.

The printer, Maximus de Butricis, was a native of Pavia. Within a year

or so, he produced eight books. The present volume is notable for the use of some rudely-cut Greek types.

Bought in November 1937.

Latinum Ydeoma Pro Parvulis

Nuremberg, Friedrich Creusner, 1494

Printed with gothic types, 36 lines to a page. It has 14 leaves; the size of a leaf is 192 × 132 mm., while the text measures 156 × 95 mm. Woodcut on title page, several other woodcuts. Numerous manuscript notes in a contemporary hand.
*Hain *11,712.*

THIS little book on Latin idioms for children is composed of dialogues between the teacher, Surgellus, and his pupils, Hortena, Ronestus, Ticibal, and Lariscus. It is entertaining reading. Here is a bit. "*Surgellus*: Hortena, Hortena, get up! — *Hort.* Hm. — *Surg.* Get up, I say. *Hort.* What's the matter? *Surg.* It's daylight; we can hardly get ready before the clock strikes. *Hort.* Oh, let me sleep a little longer; my eyes are heavy. *Surg.* We must not be late. *Hort.* I have a headache. *Surg.* I suppose from studying. *Hort.* Where is my shirt? *Surg.* Where you left it. *Hort.* Someone took it away. *Surg.* Nobody was here in the middle of the night. *Hort.* And yet it's gone . . ." And so the various conversations cover the whole day of a school-boy.

The author of the manual was Paulus Niavis, the name being an ingenious Latin version of the original Schneevogel (*nives* plus *avis*). The book was deservedly very popular. More than twenty-five editions were printed during the century. The title-page of this edition includes a large woodcut — an angel holding a shield.

Bought in March 1937.

Tortellius: Orthographia Dictionum

Venice, Herman Liechtenstein, 12 November 1484

Printed with gothic types, in folio form, 57 lines to a page. It has 198 leaves, the first and last blank. The size of a leaf is 315 × 217 mm., while the text measures 231 × 152 mm. Spaces are left for initials. Bound in the original boards, rebacked.
*Hain *15,569; B.M.C., V, 357.*

THIS is a lexicon of words derived from the Greek. The author gives a definition of every word or name, describing its origin and quoting instances of its usage. But, above all, he points out the proper spelling — a procedure which, necessary or not, he carries out with mechanical regularity. Nevertheless, it is a learned book which influenced the similar labors of others. The first twenty-five leaves are given to discussions of grammar. The author examines the nature and phonetic development of each letter of the alphabet, especially the sound shifts from Greek to Latin. He often refers to the authority of older grammarians, particularly Priscianus.

Giovanni Tortelli, as was his Italian name, was born in Arezzo about 1400. He studied philosophy and theology at Bologna, and spent considerable time in Greece. He became archdeacon of the cathedral of his native town, until in 1445 he went to Rome and became secretary of Pope Nicholas V,

as also librarian of the Vatican. It was to the humanist Pope that he dedicated his work, which was first printed by Jenson in Venice in 1471. In the same year it was also published by Ulrich Han in Rome. It next appeared in 1477 at Treviso, from which edition it was several times reprinted at Venice.

The book is known under various names, such as *De potestate litterarum, De orthographia,* or simply *Lexicon.* Tortelli enjoyed the respect of his eminent contemporaries, as witnessed by the fact that Lorenzo Valla dedicated his *Elegantiae* to him. He died in 1466.

Bought in March 1937.

Institutiones Graecae Grammatices

Venice, Aldus Manutius, January 1497/8

Printed with roman types in quarto form, 28 lines to a page. It has 214 leaves; the size of a leaf is 221 × 151 mm., while the text measures 158 × 100 mm. Woodcut capitals, also spaces left for initials. Bound in nineteenth-century blue morocco, with blind tooling.
*Hain *16,098; B.M.C., V, 558.*

THIS is the first Greek grammar printed in Latin — although Aldus added a short Latin version to the Greek grammar of Constantine Lascaris, published in 1494. The volume met with great success, so much so that Erasmus mentions in a letter of 1499 that he was unable to find a single copy. Many editions were called forth, and in 1512 an enlarged version in two books was issued at Venice. The author, however, continued revising his work, dividing it finally into nine parts. The popularity of the book was undoubtedly due to its being written in Latin. Lascaris's grammar was unintelligible to most students, and curiously enough Aldus, too, published his own grammar of 1515 in Greek.

The author of the volume, Urbanus Bolzanius, or Urbano Bolzanio, was a native of Beluno. The name Bolzanio is explained by the fact that his father was born at Bolzano. Urbano himself was tutor to Giovanni Medici, the later Pope Leo X. Afterwards he retired to the convent of St. Nicholas at Venice, where he died in 1524.

The book was dedicated to Pico della Mirandola. On the verso of the first leaf there are printed the Greek versions of the Pater Noster and the Ave Maria.

Bought in September 1937.

Platina: De Honesta Voluptate

Cividale, Gerardus de Flandria, 24 October 1480

Printed with gothic types, in quarto form, 32 lines to a page. It has 94 leaves, the last blank. The size of a leaf is 200 × 135 mm., while the text measures 128 × 75 mm. Blank spaces for initials. The blank leaf is covered with an index in a contemporary hand.
*Hain *13,052; B.M.C., VII, 1094.*

FINALLY, here is a cook book — if it may be included, without offence, among these volumes of poetry and learned dissertations. In extenuation, it should be mentioned that the author was himself one of the most prominent scholars of the century. It took a good humanist to compose a good cook

book — a statement which is not so surprising as it sounds. Was not humanism, as a part of the Renaissance, a return to the realities of life; a desire of finding one's salvation in the here-and-now rather than in the hereafter? The name of Bartolommeo Sacchi, who assumed the name of Platina, is associated with the most dramatic event in the history of humanism: the persecution of the members of the Roman Academy by Pope Paul II. A number of the scholars were cast into prison and put on the rack, and none of them suffered more than Platina. However, like most of his colleagues, he was rehabilitated by Pope Sixtus IV; and became indeed librarian of the Vatican, in which office he died.

Platina's best-known work is his *Lives of the Popes* (*for notes see pages 55–56 in the February 1930 issue of* More Books), an original if at times vindictive history. Yet his book on food and cooking — the complete title of which is *De obsoniis ac honesta voluptate* — alone would insure him lasting fame.

The book is divided into ten parts. At the beginning the author deals with such questions of health as the need for proper exercise, the time of eating, the preparation of the table, and so on. In short chapters, he discusses the properties of oil, honey, milk, cheese, eggs, sugar, etc., and describes a large selection of fruits, such as grapes, pears, quinces, figs, dates, melons, not forgetting the service-berry. His treatment of herbs is equally detailed. He speaks at length of almonds, anise, mint, nasturtium, cinnamon, parsley, thyme, pennyroyal, cauliflower, and asparagus — to mention here a few. Only the homely potato is missing. For that one had to wait for the discovery of America.

The list of fowl is particularly comprehensive; it starts with the peacock and ends with the fig-pecker. The recipes — the most important part — begin only in the sixth book. No doubt, the eminent librarian was a natural-born *gourmet*. He gives the precise measurements of the components of each meal; and, generous host that he must have been, he plans his dinners for parties of at least ten or twelve people. There is an immense variety of dishes, the mere names of which fill six pages printed in double columns. Brillat-Savarin has nothing on Platina. The most celebrated chefs of Paris and New York could read his book with pleasure and profit. The one product of culinary invention which the present writer was unable to find in the volume was ice cream (*spuma lactis glaciata*).

Only a few books were printed at Cividale in the fifteenth century — and none in the next three hundred years. It is a little town in Friuli, at the foot of the Julian Alps. The printer Gerardus de Lisa was a Fleming who was formerly active at Udine, where he returned after a short stay at Cividale.

Bought in March 1938.

ZOLTÁN HARASZTI

Arts and Artists

ANY picture can give a better account of itself than pages of description. A few volumes on painters of widely-varying temperament, each containing a large number of illustrations, have recently been added to the Library's Fine Arts Department, and will be a source of pleasure to students and laymen alike.

Earliest in point of time is *Botticelli* [*4103B.102], one of a series lately issued by the Phaidon Press of Vienna. The 101 plates, of which fourteen are in color, have been chosen to show the general reader Botticelli's characteristic points. For this reason the large colored plates of his two most famous paintings, "The Birth of Venus" and "Primavera," are accompanied by a number of details illustrating the artist's technique in painting hair, flesh, and fabrics, and his delicate handling of flowers and ornaments. The same procedure is followed with the three frescoes in the Sistine Chapel, which, as the preface notes, raised Botticelli to the front rank among his contemporaries. In discussing several other significant works of Botticelli's career, the preface draws special attention to the "Madonna of the Eucharist" at the Isabella Stewart Gardner Museum, which shows a use of religious symbolism not found in his earlier paintings.

Giorgione is, personally, a much more mysterious figure. Mr. George M. Richter's intensive study, *Giorgio da Castelfranco* [*4104.07–552], published last year by the University of Chicago Press, investigates a number of problems connected with the artist. Mr. Richter devotes much of his long introduction to the authenticity of the pictures attributed to Giorgione at one time or another, and stresses the painter's Renaissance spirit: his interest in landscape and music, his pastoral atmosphere, his sensuous, rhythmical technique. The end of the volume contains 56 plates which the author accepts as Giorgione's undoubted work. His paintings are apparently rare in America; the nearest approach that Boston can offer is a copy of "Christ Bearing the Cross" at the Gardner Museum.

Gustav Gluck's *Van Dyck* is a catalogue of the Flemish master's most important works, with a brief analytical preface. The pictures — over five hundred in all — are divided into four groups: the artist's first and second Antwerp periods, the five years in Italy which separated these, and lastly his life in England, where he died after nine years of fame as society's most popular portrait painter. The reproductions include some Biblical and mythological subjects; but by far the largest number, as might be expected, are portraits. The call-number is *4106.04–471.

Those who have been to the Prado will remember the brutal intensity of some of Goya's paintings there which depict the Napoleonic invasion of Spain. *The Disasters of the War* [8156.08–440] is a series of eighty-five etchings on the same subject, and modelled on the drawings. The latter were made directly after the event; the etchings were done from 1820 on. But they have lost none of their savagery by the lapse of time, and indeed portray some horrors which would be almost incredible if the artist himself had not written, "I saw this," in the margin of several. "Charity" describes the haphazard burial of a heap of despoiled corpses; while, of a group of wounded soldiers on their way behind the lines, he remarks, "They will be fit for further service."

In the field of French painting, *The Impressionists* [*8063B.102] comes from the same series as the book on Botticelli. It covers the most important names of the famous movement, with a few outside that small group who were nevertheless connected with it. The heaviest emphasis is on Manet, whose work occupies over a third of the plates. With the exception of a few inevitables such as Gauguin's "Horsemen on the Shore" and Degas's "At the Races," the editors have evidently tried to avoid examples which are in danger of becoming hackneyed by reprinting.

H. McC.

Stories of Indian Captivity

THE early settlers of America were too close to the perils of frontier life to need artificial thrills; yet narratives of captivity among the Indians seem to have had a fascination for them. Six such pamphlets, recently added to the Library, supplement a collection already rich in such items. Covering eighty years of pioneering, they show the gradual withdrawal of tribes towards the West, and the changing attitude of New Englanders as their foes retreated.

The early tales are written for the glory of God, and imbued with a perfectly sincere piety. But it is impossible not to feel that the authors enjoyed recounting their escapes, and that their readers got a vicarious pleasure out of them, even when the terror was still very real. The background, of course, is the French and Indian Wars, and the main elements are fairly constant: a quiet house, a sudden attack, a futile attempt at defense or flight, and a wretched journey through the wilderness. Captives were usually adopted into an Indian family, and many never returned. Some were cast into Canadian prisons and exchanged; others were sold, and later ransomed.

The earliest raid recorded in these books is described in *A Narrative of the Captivity of Mrs. Johnson,* Glasgow, 1797. The attack was made at Number Four (now Charlestown, New Hampshire) in August 1754; but the story was not taken down from Mrs. Johnson's dictation for over forty years, when her grandchildren had heard it many times.

Mrs. Johnson's account is much the best, from the literary point of view, and may be described as a specimen. It will be seen that she had imagination. "On the evening of the twenty-ninth of August," she wrote, "our house was visited by a party of neighbors, who spent the time very cheerfully with watermelons and flip, till midnight: they all then retired in high spirits, except a spruce young spark, who tarried to keep company with my sister." At daybreak they were roused by the knocking of their neighbor Peter Labarree, and Mr. Johnson stepped to the door to let him in; but by opening the door "he opened a scene — terrible to describe!! Indians! Indians were the first words I heard." In a few moments the captives were being dragged through the thorny thickets: the Johnsons, with their three small children, Sylvanus, Susanna, and Polly; Mrs. Johnson's sister, Miriam Willard; Mr. Labarree, and Ebenezer Farnsworth, who also lived in the house.

On the second day of their march Mrs. Johnson gave birth to a daughter, whom she sadly named "Captive." She was too weak, and the others were too miserable, to talk much; but she reports one conversation with a touch of acid. "My sister observed," she relates, "that if I could have been left behind, our trouble would have been seemingly nothing."

On the ninth day they crossed Lake Champlain and were taken down to St. Francis. Little Sylvanus went off with a hunting party, crying bitterly. The others, except the mother and child, were sent to Montreal to be sold. Mrs. Johnson, adopted into a family, led a safe if tedious existence; here and elsewhere she speaks feelingly of the humanity and patience with which she was treated in general.

At the end of July the whole family was removed to a Quebec prison, except Susanna. There they remained three years; then Mrs. Johnson was sent to Plymouth, whence, with the help of friends, she made her way to New York. On New Year's Day, 1758, she and her husband met in Springfield.

But the family never quite recovered from those three years. Mrs. Johnson might have said with Mary Rowlandson, who wrote the most famous of all these tales, "I can remember the time, when I used to sleep quietly, without working in my thoughts, whole nights together, but now it is otherwise with me." Mr. Johnson was killed at Ticonderoga. In the fall, Sylvanus was brought home to his mother, a little savage. In 1760 Susanna's return

added more problems, for though she had all the accomplishments of a polite education she spoke only French.

The experiences of the other Eastern captives are similar. Robert Eastburn's *Faithful Narrative* was first printed at Philadelphia in 1758; the Library's copy is a Boston reprint of the same year. Eastburn's account is less detailed than Mrs. Johnson's, and considerably more attentive to theology. He was on a trading expedition near Rome, New York, when he was captured with others and roughly driven north through deep snow and icy rivers. At Montreal he was joined by his seventeen-year-old son, captured in a French attack on a fort at Oswego. The latter was a prudent young man, who managed to bring with him a large bundle of badly-needed clothing. At the end of a long winter, father and son evaded the Indian watch and got to Quebec; and late in 1757 they sailed from there to Plymouth and then to Philadelphia. Eastburn, a practical man, ends by comparing the colonies to a divided house; for the settlers' distress was too often due to the fact that colonial governors could not agree on the extent of their responsibility.

A Narrative of the Captivity of Benjamin Gilbert, Philadelphia, 1784, carries the history down to the Pennsylvania frontier. Here, in the spring of 1780, a party of Senecas and Cayugas carried off fifteen persons, the youngest a child of nine months, the oldest Benjamin Gilbert himself, who was sixty-nine and died after two months of captivity. The family, scattered through several villages, found the Indian life very hard to bear. Rebecca Gilbert, sixteen, was adopted by a Seneca princess.

In the other three books, reality gives way to fantastic horrors, and the Indian has become a bogey. *The Narrative of the Sufferings of Mrs. Harriot Lewis,* printed at Boston in 1818, is difficult to take seriously. She was captured near St. Louis on May 25, 1815, and experienced "all the cruel treatment which savage brutality could inflict." By the help of her eldest son, she escaped two years later, "leaving her two youngest children in the hands of the unmerciful barbarians." Her emotions may have been genuine, but her description of them is not. She has borrowed several of Mrs. Johnson's finer phrases, and other passages are distinctly reminiscent. In fact, the whole pamphlet, with its obvious catering to popular taste, is a bit suspicious. The frontispiece depicts the actual capture. Mrs. Lewis, weeping gracefully, is escorted by two Indians liberally smeared with red paint. The baby, shrunk to a convenient size, is carried in a knapsack on her back.

The Affecting Narrative of Mrs. Mary Smith, Williamsburgh, 1818, is the most terrifying tale of the six. Mrs. Smith's family was taken near Natchez in August 1814, and she herself was captive for sixty days. The "horrid hell hounds" inflicted on her husband and daughters all the tortures imaginable, and finally put them to death before her eyes. The tribe intended to burn her alive, but gave her instead to one of the chiefs. She killed the old man in his sleep, and made a harrowing journey through the forest, only to be recaptured. Fortunately she was rescued three days later, by one Lieutenant Brown and his company of soldiers.

Indian Anecdotes and Barbarities, printed in Barre, Mass., in 1837, shows to what dime-novel depths the captivity story could sink. For Easterners, at least, American aborigines were fast vanishing, and readers were frankly hankering for gore. The style is bombastic, and the woodcuts are lurid. In one frontier scene, the savage has prepared two boiling kettles. One child is already in, to judge from the two legs sticking over the rim; the other is rapidly on its way, swung in the arms of its heartless captor. Even the well-known story of Jennue McCrea loses its pathos when we see the innocent girl seated immovable on her horse, with a tomahawk raised above her bonnet. As for her expectant and anxious lover, "it was with the utmost difficulty that Mr. Jones could be kept from total delirium." General Burgoyne ordered the execution of the surviving Indians; but there is no record that anyone did any harm to the artist of the volume.

HONOR McCUSKER

Ten Books

The Culture of Cities. By Lewis Mumford. Harcourt, Brace. 1938. 586 pp. [HT111.M85.]

Mr. Mumford is already well known for his *Technics and Civilization* and a half dozen other substantial volumes, distinguished by his ability to blend facts with philosophy. A rather suspicious facility sometimes results from this special bent, but the author's sweep of imagination is almost enough excuse for it — just as in the present work, for instance, an occasional lapse into tragic prophecy may be forgiven for the sake of the book's general insight. Mr. Mumford has written a whole history of the city; how it has changed in physical and social composition; what factors condition its size, growth, and forms of building; how it has been administered politically; in what way it has controlled, or failed to control, modern technical forces. His outline passes quickly from the admirably-planned medieval town to the combined luxury and dirt of the baroque period. Thence he goes on to write bitterly of the "insensate" industrial town of the eighteenth and nineteenth century, designed for utility and profit, its main elements the factory and the slum. With equal scorn he condemns the "megalopolis" of the present day: shapeless, noisy, congested, standardized in thought and taste, because its denizens have been forced from the healthy environment of "acquaintance with" to the sterile world of "knowledge about." So comes the swift decline through "tyrannopolis," marked by dictatorship and the cessation of creative activity, to "nekropolis," the city of the dead. A terrifying prospect, for Mr. Mumford obviously feels we are near the downward slope. Fortunately this progression is not inexorable. The garden cities developed at Hilversum, Holland, and Radburn, New Jersey, are a sign of hope; so, too, many other developments of modern architecture and highway design. Fresh patterns may be created for the future, in which metropolitan planning is replaced by regional planning, and the communities, each unit equal to the others in social value, and none permitted to become the dominant center. Both by his analysis of past blunders and by his suggestions for time to come, Mr. Mumford has focused attention on a vital problem. (*H. McC.*)

Horatio Seymour of New York. By Stewart Mitchell. Harvard University Press. 1938. 623 pp. [E415.9.S5M5.]

Mr. Mitchell, editor of the Massachusetts Historical Society, has written with the poise of a true historian about an American political figure whose character and achievements seem obscured today. Yet Horatio Seymour was twice governor of New York State; and he polled an impressive popular vote for President against Grant in the campaign of 1868. He was, in fact, as the author tries to convince us, the only candidate who ever received the presidential nomination of a major party entirely against his will. Born in 1810 in Onondaga County, Seymour lived all his life in New York State. In 1852 he was elected governor for the first time. He stood out firmly for tolerance when the Nativist outcry of "America for the Americans" was at its height, and was equally independent on the question of free soil and slavery in general. Indeed, by insisting that the South should settle the matter for itself, he failed to satisfy either North or South, though he was governor again during the Civil War. His chief claim to remembrance, however, was his able championship of the Erie Canal project for over forty years — an enterprise whose importance to New York needs no emphasis. Mr. Mitchell builds up his study with the aid of an easy and spontaneous style, which makes good reading even of his most detailed pages of political history. He gives a vast amount of information on the Hunkers and Barnstormers, the Hard and Soft Democrats, the activities of Tammany, and numerous other issues of that confused period. But he never allows the reasonableness of his approach to be

soured by prejudice. His book, with its thorough documentation, establishes him as an American biographer of high rank.

The Politicos. By Matthew Josephson. Harcourt, Brace. 760 pp. [E661.J85.]

THE author of the searching *Robber Barons* now turns his attention to the professional politicians of the period from 1865 to the end of the century, and finds few honest men. Two developments are fundamental to his whole narrative: the growth of the deep-rooted party institution of his country, and the triumph of the industrial capitalists. It is an unwieldy section of American history, and the author has handled it with penetration—and acerbity. He surveys in turn the Reconstruction disorders, the orgy of corruption under Grant, the dubious Hayes-Tilden election, and the gradual entrenchment of the spoils system under nine different presidents. Attempts at civil service reform shattered against the smoothly-rolling party machinery. The notorious Tweed Ring, it is true, was annihilated in 1870; but Tammany still flourished. Twenty years later came a wave of popular dissatisfaction and labor unrest, culminating in the Pullman strike of 1894. Yet in the election of McKinley, the author writes, the craft of professional American politics reached its finest flower; and Mark Hanna, McKinley's campaign boss, was a born political general. With its wealth of data and competent synthesis, Mr. Josephson's chronicle should be a stimulating source for any student of "the theory and practice of democracy" in nineteenth-century America.

Eagle Forgotten. By Harry Barnard. Bobbs-Merrill. 496 pp. [F546.A461.]

"SLEEP softly . . . eagle forgotten . . . under the stone" — the first line of Vachel Lindsay's elegy gives the title to an excellent life of John Peter Altgeld, the "radical" governor of Illinois. At the same time the book serves as a partial history of the early period of labor troubles. Altgeld began his career as an able lawyer, and later as a conservative judge. He first became identified as a liberal — at that time, a dangerous rebel — when as governor in 1893 he pardoned three agitators who had been condemned for participation in the Haymarket Riot. In the eyes of industrialists it was an almost unforgivable sin, for which he was assailed by the press all over the country. The Pullman strike of the following year brought him into still further discredit. Mr Barnard gives particularly full details of this critical event, when President Cleveland, without consulting the governor, sent Federal troops against the strikers, and Altgeld requested their withdrawal in very firm tones. The protest was quite justified, but again a storm of indignation arose in the political and business world, and Altgeld was stamped as a "dastardly anarchist." From that moment all through his later life, when he strenuously supported the Bryan campaigns, he faced constant calumny, though many critics who had reviled him afterwards revised their opinions. Mr. Barnard's portrait is well-rounded and sympathetic, but happily free from hero-worship.

Charles Darwin. By Geoffrey West. Yale University Press. 1938. 359 pp. [QH31.D2W4.]

THIS is a biography of Darwin the man, rather than a discussion of his doctrines. Those who are interested in the lives of scientists will find the book rewarding. Few realize that the author of *The Origin of Species* was slow in finding his profession. He was a poor student, and even medical school failed to interest him. It was his voyage round the world on the *Beagle,* as a naturalist under the eccentric Captain FitzRoy, that marked the turning-point in his life. Thereafter he devoted himself to the gradual development of his theory of natural selection. Mr. West calls attention to the often-forgotten fact that many thinkers before Darwin had recognized the possibility of evolution and also of selection; but Darwin alone, he adds, "presented adequately what someone has called their biological credentials." The biography follows closely the stages in the laborious writing of *The Origin of Species,* which made its first appearance as an

essay in 1859. The chapters on the reception of this and later works draw a clear-cut picture of the intellectual conflict of the time, the approval bestowed — if sometimes with reservations — by Darwin's own friends, and the bitter attacks from conservative scientific and religious circles.

Glass Houses. By Carleton Beals. Lippincott. 1938. 413 pp. [PN4874.B35A3.]

THIS account of a free-lance writer's career is full of varied and exciting experiences. Its chief material, however, is on Mexico, where Mr. Beals evidently felt most at home. Though his general assertions are sometimes too dogmatic, he has an almost photographic gift for describing some one person or incident at a dramatic moment, and he has seen the country from every possible angle. He first arrived in Mexico City in 1917, practically down and out. Within a year he had established himself and was writing constantly. He met everyone, presidents, generals, painters and writers. He saw the panic which prevailed in the capital during the Revolution, and watched Obregón's triumphal entry in 1920. For three years he travelled in Spain and Italy, where he was writing when Mussolini marched into Rome; but his observations in this part of the book, pungent as they are, have not the flavor of his Mexican chapters. In 1923 he returned to Mexico to remain for some years. He makes some acute observations of American diplomacy there, particularly on Dwight Morrow, whom he portrays far more kindly than he does most of his colleagues. He also secured the only authorized interview with the Nicaraguan rebel Sandino.

Labor on the March. By Edward Levinsohn. Harper. 1938. 325 pp. [9331.8073A59.]

A REPORTER with expert inside knowledge, Mr. Levinsohn writes his history of the American labor movement in the last thirteen years with vigor and clarity, if with obvious sympathy for the Left. He begins with the death of Samuel Gompers in 1924, and the subsequent election of William Green as president of the American Federation of Labor. The greater part of the volume, however, is naturally taken up with the struggle between the Federation and John L. Lewis's Committee for Industrial Organization. The Federation's compromise attitude towards the admission of unskilled workers lost it both influence and membership. The government's inability to carry out the promises of the NRA labor code resulted in the further disillusionment of labor. As is well known, the climax came in 1935, when Lewis reproached the Federation for "twenty-five years of unbroken failure," and withdrew to form the organization now known all over the country as the C. I. O. The rest of the story is chiefly the history of the great strikes: the Goodyear rubber strike at Akron, the one against the "Little Steel" companies, and the great revolt of the General Motors employees. The result of the latter, writes the author, "constituted a monumental advance for the unions," since it meant recognition of union status. Of particular interest is Mr. Levinsohn's discussion of the sit-down strike in all its phases, and the enduring quarrel over its legitimacy. In his last chapter, he sums up the dramatic achievements of the C. I. O., and defends not only its leader, John L. Lewis, but its program as mapped out for the future. (*M. M.*)

A Poet's Life. By Harriet Monroe. Macmillan. 488 pp. [PS2423.A4 1938.]

THE death of Harriet Monroe ended a life of singular initative and devotion, and with it an important chapter in the history of American literature. For the founding of *Poetry* in 1912 marked the beginning of a new, vigorous movement in verse for whose rise Miss Monroe and her magazine were chiefly responsible. *Poetry* published the work of Sandburg, Eliot, and Lawrence. Here first appeared Vachel Lindsay's "General Booth," Helen Hoyt's "Ellis Park," and Joyce Kilmer's ubiquitous "Trees." The editor tells a great deal about her contacts—literary, editorial, and even financial — with most of the important poets in America. Ezra Pound, who served for six years as foreign correspondent for the magazine, looms large on nearly every page. Miss Munroe tells also something of

her acquaintance with Amy Lowell. The Cambridge poet wrote to her once that Chicago was "my adopted city," referring to it another time as "the city of my heart." Yet Miss Lowell did not feel that Miss Monroe quite rated her at her true valuation. In fact, the latter must have had to use considerable tact in her position, in order to soothe the inflated ego of all the contributors who wrote to inform her what great poets they were. Without courage and practical imagination she could not have performed the services she did. Her own memoirs cover the first ten years of *Poetry,* down to 1922. By that time the magazine was firmly established in public recognition. Mr. Morton D. Zabel has completed the story briefly, and one chapter contains Miss Monroe's "Last Words," a characteristic confession of faith written shortly before her death.

The Fight for Life. By Paul de Kruif. Harcourt, Brace. 342 pp. [R151.K75.] Paul de Kruif is one of the few writers who have been able to put books on public health into the best-seller class. His latest volume reviews what has been accomplished and what still needs to be done to stamp out the four great "public enemies": maternal mortality, infantile paralysis, tuberculosis, and syphilis. The author's account of the dangers of childbirth, even when safeguarded by all our surgical technique, is an intensely moving story. Especially praiseworthy is the work of the Chicago Maternity Center, which grew out of Dr. Joseph De Lee's pioneer dispensary, and has now, under the direction of Dr. Beatrice Tucker, served the poorest districts for over three and a half years without a single death from childbed fever. No less remarkable were the experiments of Charles Armstrong and Edwin Schulz in search of a preventative for infantile paralysis. Tests on monkeys revealed that the germ entered through the nose, and since last year it has seemed possible that the disease might some day be stamped out by nasal spraying with zinc sulphate. The fight against tuberculosis, from which 70,000 die annually in this country, has been especially active in Detroit, where an organized campaign in 1937, financed by the City Council, brought an impressive percentage of cases into the hospitals in the early, curable stages. The prevention of syphilis is still only at its beginning; but the development of a cure, based on Wagner-Jauregg's fever treatment, is well under way.

A Philosophy for a Modern Man. By H. Levy. Knopf. [B1646.L483P5 1938.] Professor Levy's philosophy rests, in brief, on the application of modern scientific analysis to the faults of our present social structure. He expressly rejects all theory that does not result in practical action — and with it, consequently, most of the speculation about the universe which has frequently been considered the proper sphere of philosophy. As the physicist in his laboratory studies groups of material particles, he writes, so the scientific socialist must study groups of human beings. Then social phases are seen to occur in a definite order, and we become aware of our power to direct history intelligently. About two-thirds of the book relates such basic physical problems as quality, measurement, and causality, to analogous problems in society, and the author uses some clever drawings to make the transition clear. Occasionally, in fact, he condescends too far, and obscures quite ordinary matters in a cloud of explanatory verbiage; but this weakness is less evident towards the end. The last part is devoted to a survey of social change, with technical development as the primary, though not the sole, agent. Professor Levy is an avowed admirer of Marx's philosophy, and his conclusion is what might be expected. Since in all preceding historical stages which have led to collapse, society was based on a dominant class, the inevitable solution, he believes, is a classless society, already in process of evolution. For the modern man, "the problems of philosophy are resolved into those of guiding ourselves and others" towards this goal.

Library Notes

In the Treasure Room

THE fifteenth-century books described in the present issue of More Books under the title "Poets, Scholars, and Grammarians" have been placed on view in the Tresure Room. Similarly, the six stories of Indian captivities recently added to the Library's collection of such items are on exhibition — together with the volumes commented upon in these Library Notes.

There are various other interesting groups of books on view in the Treasure Room. One range is occupied by famous productions of the Kelmscott, Doves, Ashendene, and other English private and semi-private presses of the last half-century. In the opposite range productions of modern American presses may be seen — works printed by Mr. Daniel Berkeley Updike, Mr. Bruce Rogers, the Grabhorn brothers, etc.

First editions and manuscripts from the Library's Whitman Collection, described in the May issue of More Books, will continue on exhibition throughout June.

A Defense of the Revolution

THREE weeks after the battle of Bunker Hill, the Representatives of the United Colonies of North America, still burning with righteous wrath, issued a *Declaration . . . Seting forth the Causes and Necessity of their taking up Arms.* The president of the Congress was John Hancock. It is fitting, certainly, that the Boston Public Library should have the first edition of this declaration, printed by William and Thomas Bradford of Philadelphia in July 1775. With it is bound the first English edition, printed in London in the same year, and supplemented by a letter from the Colonies to the inhabitants of Great Britain; a petition to His Majesty; and an address to the people of Ireland — an appeal to "the fighting race" not altogether innocent of guile.

The British troops, protested the Congress, "have butchered our countrymen; have wantonly burnt Charles-Town, besides a considerable number of houses in other places; our ships and vessels are seized; the necessary supplies of provisions are intercepted." Yet they themselves, still optimistic even though war had already begun, affirmed that they had not raised armies "with ambitious designs of separating from Great-Britain, and establishing independant states." They had taken up arms "for the protection of our property . . . against violence actually offered."

Though the *Declaration* was officially signed by Hancock, it is known that the author was John Dickinson, who also wrote the Declaration of Rights for the Stamp Act Congress, the Petitions to the King in 1774 and 1775, and the draft of the Articles of Confederation. Yet he refused to sign the Declaration of Independence, which he thought premature, and served in the Continental Army as a private soldier. For three years he was president of Pennsylvania.

"The Republic of Massachusetts"

IN 1785 a Milanese gentleman with a keen interest in botany, by name Luigi Castiglioni, felt drawn by curiosity to the young republic in North America. His chief aim was to gather plants which might be introduced into Lombardy; but he had eyes and mind open for all kinds of impressions, which he recorded in his *Viaggio negli Stati Uniti,* published in two volumes at Milan in 1790 [**G.309.210]. The Library's copy is not only a first edition, but a presentation copy.

The traveller set sail for Boston on the thirteenth of April, and spent three years in America. In the first volume he describes "the republic of Massachusetts," his journey to Canada, his southern tour to Georgia and back through the Carolinas, Virginia, and Maryland. The second volume includes the remaining states, a discussion of the country in general, and his botanical observations.

Castiglioni grew lyrical over the

beauty of Boston Harbor; and the irregular streets of Beacon Hill, the roofs of cedar, and the gardens especially pleased him. "The little garden next to each house," he wrote, "is furnished with apple, cherry, and other fruit trees. And these gardens are frequented all summer by the little birds which are called *colibri* of North America." These Boston humming-birds impressed him so that he devoted a whole page to them. He described next the churches of the city, the strange variable climate, and the frugal habits of the citizens of Boston, where, in spite of toddy and punch, he found less drunkenness than in any other city of North America.

The volumes contain a number of maps and other engravings, showing such curiosities as Indian moccasins, tobacco leaves, and so on. M. M.

A French Apothecary on American Plants

AMONG the popular scientific books of past centuries, herbals have retained the greatest charm for the modern reader. Pierre Pomet's *Histoire Générale des Drogues,* printed in Paris in 1694 [*L.20.5], is a handsome folio illustrated with more than four hundred copper engravings of great delicacy. Contemporaries prized it as the best work available on *materia medica.*

As the author explains, the history contains, besides information culled from various authors, a large amount of original material. Pomet uses the traditional division into the vegetable, animal, and mineral kingdoms. The fullest and most interesting is the plant section, a striking feature of which is the large number of American plants included. Here are the American rhubarb, which the French Viceroy imported from the West Indies; the dainty "white rhubarb," or mechoacam plant, called also "bryonne de l'Amérique," and abundant in San Domingo; Peruvian cinchona, or quinine, brought to France by the Jesuits only half a century before; the candlewood tree; and, of course, the sugar cane. One engraving shows natives at work extracting sugar, while others illustrate the indigo, tobacco, and silk industries.

The full-page portrait engraving opposite the title-page shows the serious, thoughtful face of the author, who won the praise of many scientists, including King Louis XIV's physician, Gui-Crescent Fagon, to whom the book is dedicated. Pomet, who was born in Paris in 1658, travelled extensively in Europe and England, and thus acquired a wide knowledge of plants and their medicinal properties. Settling down in Paris, he opened an apothecary shop which soon became very profitable, while his connections and correspondence with residents of the East and West Indies helped him to form a collection of specimens which he called, not without some reason, "the most complete and curious in Europe." He died five years after the appearance of this book. M. M.

Medals of the Italian Renaissance

THE art of the medallist, with its almost two-dimensional effect, has always aroused interest among students. A large new volume, *Die Medaillen der italienischen Renaissance,* by Georg Habich [*8182B.201], is a desirable addition to the Fine Arts Department. From five thousand known medals of the Renaissance period in Italy, the German expert has selected a hundred plates, which occupy nearly two-thirds of the book. As the examples are for the most part portrait medals, they have a decided iconographic interest; for among them are Popes and Cardinals, Emperors and Kings, many members of the Medici family, and a variety of other illustrious names, including Michelangelo, Petrarch, and Savonarola.

The historical study which precedes the plates attempts to group the medals by artistic affinity, regardless of time or place. Although the medal was a "show coin," that is, valued for its own sake or for its commemorative purpose, it had its origin in the circulating coin. It bore representations on each side, usually the portrait on one and some symbolic device on the other. Influenced by the coins of ancient Rome, the Italian medallists made their portraits in profile, thereby attaining a cer-

tain impersonal, monumental effect. The technique of the craftsmen varied. The majority first made their models in wax, then cast them in plaster before the final casting in bronze. Frequently the artist worked "negatively," that is, by cutting out the design concavely.

The author describes in detail the work of the leading medallists, from Antonio Pisano of Ferrara in the 1430's to Leone Leoni of Arezzo, whose life covered nearly the whole sixteenth century, and whose versatility as goldsmith, sculptor, and medallist rivalled that of Benvenuto Cellini.

In Praise of Snow

NICOLAS MONARDES'S *Libro que trata de la Nieve,* printed in Seville in 1571 [**D.210A.62], is a simple little essay on the salutary uses of snow. Monardes was a Spanish physician, who had himself made use of snow brought from the mountains near Granada; but in recommending it for the cooling of water and wine, and discussing the benefits of cold water in both health and disease, he relied largely on the opinions of Greek and Roman medical writers, and even quoted St. Augustine's *City of God.* He also gave directions for treading the snow solid and packing it in cellars under leaves or straw, and for chilling small portions of liquid economically.

The Library has an English version of the work, the last treatise appended to the *Joyfull Newes* of 1580, John Frampton's translation of Monardes's book on the West Indies, the *Historia Medicinal.* The Library also owns the latter in the original Spanish, both in the first edition and in another of 1574.

Nicolas Monardes was born about 1493 in Seville. He became a prominent physician and an authority on medicinal botany whose works were translated into several languages. He died about 1578.

Health and the Zodiac

IN the Rare Book Department of the Library are several Latin works by Regiomontanus, including two almanacs of the fifteenth century. A German book by the great astronomer, *Temporal* [**E.197.76], recently added, is a quaint example of the influence of astrology on daily life. The volume, a small quarto printed in Frankfurt, is undated, but may have appeared about 1560. It is generously illustrated with woodcuts. One on the title-page, later repeated in the text, is a pictorial chart of the seasons and months, with the accompanying winds. Symbolic figures head each chapter on the planets and signs of the zodiac, and realistic little pictures show the occupations of each month, as wood-cutting in February, sowing in March, fishing in May, sheep-shearing in June, etc.

The *Temporal* is a popular outline of the movements of the planets, with special reference to the influence of the constellations on human birth and conduct. A child born in the hours of the moon will be unstable and disobedient; one born under the sun will be beautiful and clever; one presided over by Mercury will be talkative and fond of study. So every planet brings its inexorable fate. The book is written so that the reader may know how to conduct himself according to sign, season, year, and day. The most entertaining chapters, perhaps, are those on hygiene, based chiefly on Avicenna.

Regiomontanus was one of the great names of his time, when science and symbolism, medicine and astrology were still mysteriously connected. He was known in German as Johann von Königsperg, Königsberg, Küngsberg, or other variations of the city near which he was born; but he was also called Müller, because he was a miller's son. He studied under Purbach in Vienna, became Professor of Astronomy there in 1461, and ten years later settled in Nürnberg. He died in Rome in 1476, a year after Pope Sixtus IV had summoned him to help with the reform of the calendar. M. M.

The Life and Death of Cardinal Wolsey

THE *Negotiations of Thomas Woolsey, by his Gentleman-Usher,* a small quarto pamphlet of 1641, is the first edition of the biography now better

known as *The Life and Death of Cardinal Wolsey,* by George Cavendish.

This memoir furnished the information about Wolsey for Holinshed's *Chronicles,* and either the latter or a manuscript of Cavendish's work became the source for the Cardinal's scenes in Shakespeare's *Henry VIII.* Indeed, a comparison between Cavendish and Shakespeare in the scenes representing the royal divorce trial will show that the playwright often used the very words that Cavendish reported.

Cavendish's narrative is an intensely personal study which still makes dramatic reading. In recording what he himself saw of the Cardinal's brilliant career, from his first promotion to his pitiful death, the admiring biographer became also an apologist, dwelling much on Wolsey's nobility and his charity to the poor. Yet even he admitted sadly, "Here is the end and fall of pride, for I assure you he was in his time the proudest man alive, having more regard to the honor of his Person than to his spirituall function, wherein he should have expressed more meekness and humility."

The author, who died in 1561, thirty-one years after his master, was Wolsey's devoted servant to the end. He finished the biography in 1558; but though it circulated in manuscript, it did not appear in print until 1641, when, under the title on the Library's copy, an incomplete version was printed anonymously for William Sheeres in London. It was reprinted some thirty years later, and again in 1706; more than a century passed, however, before S. W. Singer brought out the definitive edition based on Cavendish's autograph manuscript. **M. M.**

The Art of Chinese Warriors

IN these days a book on the art of Chinese warfare, even if published in the eighteenth century, is of considerable interest. The Library has just purchased *Art Militaire des Chinois* [**G.389A.217], a collection of military treatises written by Chinese generals before the Christian era. The volume was translated from Manchu into French by Father Joseph-Marie Amiot, a Jesuit missionary in Pekin, and was published in Paris in 1772, with colored illustrations. One wonders if Chiang Kai-Shek and other leaders in the present war are acquainted with the work.

The translator made his selection from the military classics on which aspirants for promotion were examined. The generals Sun-tse, Ou-tse, and Se-ma were in their field, he believed, what Confucius and Mencius were in theirs. Sun-tse, in fact, made good a boast to the Emperor that he could turn even a company of women into excellent soldiers, although during the drill he was obliged to behead his sovereign's two favorite wives.

The treatises of these heroes are followed by instructions for military exercise. This half of the book is illustrated with delightful color plates, reproduced from drawings sent from China. In most of them the tiny figures in red, blue, and yellow are drawn up in formations which display all the Chinese love of pattern. Others show richly-decorated armor, shields carved with grotesque faces, and all sorts of weapons, including a field gun supported by a wooden tiger.

Fundamental to all this technical lore, however, is a series of precepts which the Emperor Yong-Tcheng, father of the reigning Emperor, addressed to his troops. All but one of the ten articles — the exception deals with archery — exhort the soldiers to obey their parents, teach their children and younger brothers, live peaceably with one another, cultivate the land, be thrifty and temperate, and, finally, avoid quarrels.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Agriculture. Gardening
Association. Clubs
Bibliography. Libraries
Biography
Business
Children's Books
Domestic Science
Drama. Stage
Economics
Education
Essays. Literature
Fiction
Fine Arts
Genealogy. Heraldry
Geography. Maps
History
Journalism
Language
Law. Legislation
Local History
Manners & Customs
Medicine. Hygiene
Military Science
Music
Navigation. Aviation
Philosophy. Ethics
Poetry
Politics & Government
Psychology
Religion. Theology
Science
Sociology
Sport
Technology
Travel & Description
Wit & Humor

The symbol = following a title indicates that the work is a gift to the Library

Agriculture. Gardening

Allen, R. H., *and others.* Part-time farming in the southwest. Washington. 1937. 317 pp. Illus. *9338.173A79

Horace Plunkett Foundation. Co-operation and the new agricultural policy. London, King. 1935. viii, 136 pp. 9338.142A10

Leigh, Margaret. Harvest of the moor. Stokes. 1938. vii, 291 pp. S521.L38 1938
The author's experiences in farming and stock raising on the Cornish heath.

McFarland, J. Horace. Roses of the world in colour. London, Cassell. [1937.] vii-xxiv, 296 pp. 3999.463R
Poem, "The Legend of the Gladiolus," by E. E. Brown, pp. 224–25.

McFarland, J. Horace, *and others.* Garden bulbs in color. Macmillan. 1938. xxiv, 296 pp. Illus. SB425.M3

Smart, Charles Allen. R. F. D. Norton. [1938.] 314 pp. S521.S63 1938
The reactions of a city-bred man to life on a farm in southern Ohio in the nineteen-thirties.

United States, Department of Agriculture. Soil, the nation's basic heritage. [Washington. 1936.] 58 pp. Plates. = 7995.293
A story of the restoration of natural water control through soil conservation and improvement.

Associations. Clubs

Contenson, Ludovic de, *Baron.* La Société des Cincinnati de France et la guerre d'Amérique, 1778–1783. Paris. [1934.] 310 pp. Illus. E.202.1.F844

Dickson, W. K. Scottish history society: fifty years, 1886–1936. Scottish History Soc. 1936. 22 pp. *4525.210

Robinson, Lilian V. Children's house; a history of the Hawthorne Club. Marshall Jones. 1937. 116 pp. HV4196.B7437

Bibliography. Libraries

American Library Association. The Booklist books. 1937. American Library Ass'n. 1938. 61 pp. B.H.784.62=6202.83

Arnim, Max. Internationale Personalbibliographie. 1850–1935. Leipzig. 1936. 572 pp. Hist. Ref. Z8001.A1B5

Beers, Henry Putney. Bibliographies in American history; guide to materials for research. Wilson. 1938. 339 pp. *Z1236.A1B4

Columbia Civic Library Association, Washington, D. C. A directory of Negro graduates of accredited library schools, 1900–1936. Washintgon, D. C. 1937. 31 pp. *Z720.A4U4

France, Ministère des affaires étrangères. Livres français choisis à l'intention des bibliothèques étrangères et des bibliothèques françaises à l'étranger. [Paris. 1937.] xv, 144 pp. = *2161.92

Fulton, John F., and Charlotte H. Peters, *compilers.* Works of Joseph Priestley, 1733–1804; preliminary short title list. Yale. 1937. 20 pp. *Z8713.75.F8
Lithoprinted.

Harrison, H. G. A select bibliography of English genealogy, with brief lists for Wales, Scotland and Ireland. London, Phillimore. 1937. viii, 167 pp. *Hist. Ref. Z5313.G69H37
A manual for students..

Hill, Frank Pierce, *compiler.* American plays printed 1714–1830. Stanford Univ. Press. [1934.] 152 pp. B.H.934.17C

Lyle, Guy R. College library publicity. Boston, Faxon. 1935. 113 pp. Illus. Z675.U5L9

MacKay, George Lewis. American book auction catalogues. 1713–1934. New York Public Library. 1937. 540 pp. B.H.791.5A

National Research Council, Washington, D. C. Doctoral dissertations accepted by American universities. No. 4. 1936–1937. Wilson. 1937. 105 pp. B.H.782.16

Pettus, Clyde. Subject headings in education; a systematic list for use in a dictionary catalog. Wilson. 1938. xiv, 188 pp. *Z695.1.E3P4

Sherman, Clarence E. The Providence public library; an experiment in enlightenment. Providence, R. I. [1937.] 57 pp. *Z733.P97H3

Shove, Raymond Howard. Cheap book production in the United States, 1870 to 1891. Univ. of Illinois Library. 1937. iii–xi, 155 pp. **Q.59.199
Lithoprinted.

Wagner, Henry Raup. The Grabhorn press; a catalogue of imprints in the collection of Henry R. Wagner. Los Angeles, Ward Ritchie Press. 1938. ix, 47 pp. **Q.107.9

Wetherbee, Winthrop. (Brian Oswald) Donn Byrne; a bibliography. Faxon. 1938. 25 pp. *2121.26.34=A.1290H.1

Biography

Single

Allen, Bernard M. Augustus Caesar. London, Macmillan. 1937. xiii, 261 pp. DG279.A44

Armstrong, H. C. Grey steel: J. C. Smuts; a study in arrogance. London, Barker. [1937.] 406 pp. Illus. DT779.8.S6A8 1937
A study of the character and remarkable achievements of the South African General Jan Christian Smuts.

Ashley, Maurice Percy. Oliver Cromwell, the conservative dictator. Cape. [1937.] 351 pp. DA426.A84

Chambers, R. W. The place of St. Thomas More in English literature and history. Longmans, Green. [1937.] vii, 125 pp. DA334.M8C43

De Quincey, Thomas, *1785–1859*. Thomas De Quincey's Joan of Arc and The English mail-coach. Edited for Catholic school use by Alfred A. Purcell, S.J. Longmans, Green. [1938.] lxxx, 90 pp. 7599.420

Fraser, Geoffrey, and Thadée Natanson. Léon Blum, man and statesman. Lippincott. [1938.] 329 pp. DC373.B5F7
A study of the character and career of the recent Premier of France.

Grylls, R. Glynn. Mary Shelley, a biography. Oxford Univ. 1938. 345 pp. PR5398.G7

Hill, Helen. George Mason, constitutionalist. Harvard. 1938. xxii, 300 pp. Plates. E302.6.M45H5
A study of the life and influence of George Mason (1725–1792), "the ablest constitutionalist of the Revolutionary period."

Lewinsohn, Richard. Barney Barnato; from Whitechapel to diamond king. Dutton. 1938. xi, 275 pp. Plates. DT929.8.B3L43

Louisiana State Museum, New Orleans. General Zachary Taylor, the Louisiana president of the United States of America. Louisiana's part in the war with Mexico. [New Orleans, Moran. 1937.] E422.L88

Lowrie, Donald A. Masaryk of Czechoslovakia. Oxford Univ. 1937. viii, 222 pp. DB217.M3L6
A life of Tomas G. Masaryk, first president of the Czechoslovak Republic.

Mayo, Katherine. General Washington's dilemma. Harcourt, Brace. [1938.] viii, 323 pp. Illus. E312.25.M38
Deals with the proposed reprisal for the hanging of Captain Jack Huddy by the Loyalists in the Revolution.

Menary, George. The life and letters of Duncan Forbes of Culloden, lord president of the Court of session, 1685–1747. London, Maclehose. 1936. vii–xi, 419 pp. Illus. DA814.F6M4
Bibliography, pp. 402–411.

Morley, Edith J. The life and times of Henry Crabb Robinson. Dent. [1935.] ix, 212 pp. Plates. PR5233.R2M7
"Intended as an introduction to the forthcoming volumes of selections from his diary and reminiscences which include all his references to contemporary English writers."—*Preface.*

Ring, Mary Ignatius, *Sister*. Villeneuve-Bargemont, precursor of modern social Catholicism. Bruce. [1935.] xxxiii, 265 pp. H59.V5R5
A study of the social and economic ideas of the French reformer (1784–1850).

Scudder, Evarts S. Mirabeau. London, Barker. [1935.] viii, 279 pp. DC146.M7S3
This study of the champion of constitutional liberty is also a history of the earlier stages of the French Revolution. An appendix contains extracts from Mirabeau's speeches in French.

Sieburg, Friedrich. Robespierre the Incorruptible. McBride. [1938.] ix, 307 pp. DC146.R6S5

Spaulding, Wilder. His excellency, George Clinton, critic of the Constitution. Macmillan. 1938. xiii, 325 pp. E302.6.C6S7

Steeholm, Clara, and Hardy Steeholm. James I of England; the wisest fool in Christendom. Covici, Friede. [1938.] 502 pp. Plates. DA391.S75

Tilley, Arthur. Madame de Sévigné; some aspects of her life and character. Cambridge Univ. 1936. xi, 159 pp. PQ1925.T5

Trouncer, Margaret. A courtesan of paradise. Faber. [1936.] 288 pp. Plates. DC130.L4T7 1936
The life of Louise de La Vallière, mistress of Louis XIV, who later became Sister Louise of the order of Mount Carmel.

— The Pompadour. Faber. [1937.] 321 pp. DC135.P8T7 1937

Wilson, Jacobine Menzies, and Helen Lloyd. Amelia, the tale of a plain Friend. Oxford Univ. 1937. xii, 299 pp. Plates. PR5115.O329
Amelia Opie (1769–1853) was the brilliant and talented wife of the painter John Opie.

Wise, Jennings C. Woodrow Wilson, disciple of revolution. New York, Paisley Press. [1938.] xxii, 674 pp. E767.W86
A critical review of Wilson's career.

Collective

[De La Pasture, Edmée E. M.,] *compiler*. The Brontës; their lives recorded by their contemporaries, compiled with an introduction by E. M. Delafield [pseud.] Lon-

don, Hogarth Press. 1935. 274 pp. PR4168.D4

Dictionary of American Biography. Index, vols. 1–20. Scribner. 1937. *2341.138 Index

Hopkinson, M. R. Married to Mercury; a sketch of Lord Bolingbroke and his wives. Constable. [1936.] 275 pp. DA501.B6H6 1936
Henry St. John, first Viscount Bolingbroke (1678–1751) was called "Mercury" because of his temper.

MacMunn, *Sir* George Fletcher. Leadership through the ages. London, Maclehose. 1935. viii, 354 pp. CT104.M26
Studies of many famous leaders from Moses to Hitler, including Alexander the Great, Queen Elizabeth, Cromwell, and Lincoln.

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The Bulletin of the Boston Public Library

SEPTEMBER, 1938

T. W. Parsons, Poet and Translator of Dante

BY AUSTIN WARREN

IN America today there are few readers of poetry, and fewer still with leisure for the poetry of the past. Such persons may well be advised to spend their days and nights with Homer, Vergil, Dante, and Milton. The past having produced these inexhaustible masters, why should anyone — save an antiquarian, who prizes objects the more in proportion to their rarity — give any heed to minor writers who are, at the same time, strictly irrelevant to the current scene and the contemporary mind?

One motive is that of the literary historian, for whom the minor writer is often more efficient than the major as more characteristic of the age — as not the "hero" but the "representative man." Another is that of such an aesthetic psychologist as Van Wyck Brooks, one curious to discover (if he can) the pattern of failure: why, whether by default of character, or deficience in sensibility, or maladjustment to context, the man of letters wanted the one thing needful. Still another is that of the critic, for whom the "minor" and the "bad" apply perpetual spurs to the definition of excellence and mastery. And finally there is that especial kind of temperament exemplified by Louise Guiney, who cherished a fonder affection for the small or incompletely realized poets like Mangan and Lionel Johnson and Alabaster and the "matchless Orinda," who "was always listening, the generous hand to the responsive ear, to echoes from 'forgotten or infrequent lyres'" — for whom the least line or image of true poetry was too precious for oblivion.

The career of Thomas William Parsons offers some gratification to all of these interests. His inaugurals belong to New England's Golden Day, his latter years to the Gilded, that age when the didactic impulse of Cambridge and Concord had yielded to the separation of art and religion from the conduct of business and politics; when, from being a prophetic passion, poetry had become a craft. By virtue of his Anglophilism and Anglo-Catholicism, Parsons was an alien to the place in which he lived; and his absorbed and single devotion to Dante symbolized his withdrawal from his time. His own poetry, too, had its affiliation with vanished or vanishing idioms: in his satires, his theory of translation and his lyric style, he was a conscientious survivor of an earlier day, the late eighteenth century, when sentimental and neo-classic impulses kept one another in balance.

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PARSONS was born at Boston in 1819, the birth-year of Lowell, of Melville, and of Whitman; he was ten years the junior of Holmes and Poe, twelve years the junior of Longfellow and Whittier.

The poet's father, after whom he was named, was an Englishman, a native of Bristol, who emigrated to New England, took an M.D. at Harvard, and practised medicine and dentistry in Boston. The family home was on Winter Street; the parish church was Trinity, occupying, in its massive brick Gothic, the corner of Summer and Hawley Streets. In 1828, the son entered the Boston Latin School, which he attended for six years, leaving before the completion of the course; and here, excelling in the classical languages, he tried his hand at translating Horace into English verse.

For some reason, now unknown, he was not sent to Harvard: the substitute was a European journey, upon which, in 1836, his father conducted him.

The ship which bore the Parsonses to Italy landed them on the island of Malta, where, in the course of a fortnight, the seventeen-year-old youth gained the initial sensation of a world in antithesis to the neat, shadowless land of the Yankee — a world of poverty, horror, antiquity, and art. In the midst of "a thousand things to wonder at and a thousand things to admire," he wrote his mother:

> "Valletta is a city built of men that went to Jerusalem to fight the Saracens and regain the tomb of our Saviour from the infidel Turks — Returned from the wars, they covered the island of Malta with towns; — founded this city and left behind them castles — fortifications — palaces and churches that are still standing and are like to last forever. There is a great church or cathedral here which they dedicated to Saint John who is the patron saint of the city and in this building which is filled with precious sculpture and paintings are all the tombs of the knights. They are buried in the vaults below and the floor is composed of their tombstones. We visit this church frequently and a most solemn place it is; but the people who worship there are of all classes and though all seem devout it is not such a decent orderly assembly as you see in Trinity Church. The whole floor is filled with the motley throng — Maltese ladies, enveloped in black silk — beggars clothed in filthy rags — little children playing on the pavement — dogs crouched at the feet of some statue and cats perched on some vacant chair, or purring at the foot of the altar. . .
>
> "The streets are thronged with beggars — they wait at your door — stand before your coffee house — follow you to church — to market — wherever you go they dog your steps. Some are hideous wretches — there are old women of 80 without eyes — nose or indeed almost without a face — boys whose faces were covered with a rag — they lift the rag and show their bare skull — old men with horrid sores disgust you at every step and you are willing to pay them for leaving your presence — and yet these beastly beings seem vastly contented — give 'em the sixth fraction of a ha'penny and they bless you. . ." (Hitherto unpublished letter, in the possession of Mr. Charles E. Goodspeed.)

From Malta, the Parsonses journeyed in an Italian brig to Leghorn, suffer-

ing a tempestuous voyage of a fortnight, during which the ship avoided wreck by taking refuge at the island of Elba. They spent the winter partly in Pisa, but chiefly in Florence and Rome, proceeded to Paris and thence to London, returning to Boston toward the close of 1837.

For young Parsons, Florence proved the memorable city. Accidentally meeting Signora Guiseppa Danti, he lodged with her during his stay; and, long after, he recalled hostess and hostel: "There, in the venerable Borgo Sant' Apostolo, consecrated, in my imagination by a verse of Dante's, in the ancient House of the Acciaiuoli, and in the home of a learned lady who bore the name of the poet, I became enamoured of the Divina Commedia." From the *Paradiso,* he gained his first acquaintance with Dante; he memorized it and declaimed it to himself as he walked the streets of the city; he translated portions of it.

His sensibility found stimulus in the sights, sounds, and odors of Italy; and Italy offered, in her art and poetry, the instigation of a personal culture not incoherent but centered.

At home again, he commenced to study medicine at Harvard; but he did not complete his course and, though in later life he was styled "Dr." Parsons, held no degree till, in 1853, Harvard, through the kind offices of Professor Andrews Norton, conferred upon him an honorary M.A. For some time, it seems, he practised dentistry — Norton's son, Charles Eliot Norton, writing in 1855, is the most authentic witness; of profession or livelihood he makes, in his own letters, no mention.

In 1857, he married Hannah Allen, who shared his tastes and ideals. She it was who had privately printed, often without her husband's knowledge, the many small volumes of his poetry which make him of interest to collectors.

Parsons made at least two other journeys to Europe. He passed the year 1847 in Italy; at Rome he made the friendship of the sculptor Thomas Crawford, whom he accompanied upon long rambles and with whom he spent long evenings of wine and conversation. During the same journey, he visited Naples, Sorrento, Capri, Salerno, Pompeii, and Calabria. To one of his literary scholarship and taste the drive from Salerno recalled the *Eclogues* and the *Georgics*:

> "Here everything is quite Vergilian — shepherds with their flocks — a Melibœus under every beech — farmers that seem to have never change of fashion either in dress or village. We stopped at a farmhouse where some peasants were feeding on garlick and bacon — the hut filled with smoke as in the Augustan days. . ."

The sight of Pæstum evoked Hellenic antiquity.

> "I have never seen a more solemn spot — the ruins are less beautiful perhaps than some in Rome but they are of a wholly different aspect — the look of age is immense compared with those in the Forum. Two are less elegant in proportion than the others and seem to be of an age before the Doric had been much improved on . . . You can fancy the inhabitants of this early city of Magna Grecia — Posidonia

— looking with contempt on the people of upstart Athens and their new fangled notions about architecture — It is said, we know, that these ruins were visited as great antiquities by fashionable tourists and lovers of the picturesque in the time of Cicero — I am very glad I have seen them for as I shall probably never see Greece and as Syracuse and Sicily are shut off from us I can from having looked on these remains of early Grecian art form a sufficient idea of what Athens must be and Agrigentum. The day was delicious — the sky without a cloud — the sun of a summer's warmth and sitting down on the steps of the great temple and looking about the half cultivated plain — on the shining gulf — and the bright crags all flecked with snow — it did not need much imagination to behold Dymethes and the Piraeus and the Acropolis." (This and the following two quotations are from letters recently given to the Boston Public Library and hitherto unpublished.)

His father's England was for Parsons, probably even more than nineteenth-century Italy, the congenial setting. In 1871–72, for fourteen months, he lived in London more in accord with his surroundings than ever before or afterward. He described to a Bostonian his content with the "peaceful pastoral way of life in serene Pall Mall where I see nothing more exciting than the figure, occasionally, of Mr. Gladstone emerging from the hawthorns of the gardens, opposite, of Carlton House Terrace . . . or the Archbishop of York or other estray dignitary of the Church. . . After such quiet people I am somewhat dreading the rough and tumble of Winter St." He was gratified by election to membership in the Athenaeum Club and manifestly enjoyed the company of English Danteans, especially Sir Frederick Pollock and the sixth Lord Vernon. To his brother-in-law, George Lunt, the editor of the Boston *Courier*, he wrote: "If you were only in London, how much more of position and society and social enjoyment one half of the labour would bring you that is now fused and merged in the sterility of that narrow desert which Fate has assigned for the arena of your abilities . . . How you would enjoy the *largior aether* of London life!" It was with reluctance that Parsons came "home." There can be little doubt that, had family responsibilities permitted, he would permanently have lived abroad — in Italy, like W. W. Story, or, like Henry James, in England.

He had to the full the English feeling for the country, and, when officially in Boston, spent as much time as possible in the quiet villages nearby. In the 1850's, the Wayside Inn at Sudbury, owned and operated by two bachelor brothers, offered a retreat for rusticating poets and scholars. Parsons celebrated the Inn and its proprietors in a number of verse sketches; and, in the prelude to his *Tales* (1863), Longfellow characterized its chief frequenters: Henry Wales, in commemoration of whom Parsons wrote "A Dirge," is the "Student"; Daniel Treadwell, Parsons' close friend and travelling companion, is the "Theologian"; the Sicilian is Luigi Monti, who was instructor in Italian under Professor Longfellow and who married Parsons' sister Fanny; Parsons himself is the "Poet"

Naples - February 10. 1848

My dear Mr. Treadwell,

Having arrivd yesterday at Sorrento from Capri we found that it was too late to reach the last train for Naples from Castell'a Mare - so we determined to walk to the latter town - a ten miles stretch along the loveliest sea shore I have ever beheld - Here the bay is bounded by cliffs of tufa & lava which seem to have come from some long ago extinct volcano - for the distance from Vesuvius is too great for the formation to be due to that mountain & a vast barrier of limestone intervenes along which the road winds above ravines and precipices of an entirely different character, evidently not volcanic - The moon rose and we had a wearisome yet a delightful walk in full view of the distant lights of Naples & the glare of Vesuvius until we reached Castell'a-mare about nine o'clock - There was some difficulty in finding a tavern for soldiers are quartered every where - yet we succeeded in getting beds and we tumbled into them supperless partly because we were too tired to eat and partly because we were too poor - having barely carlines enough to pay for our lodging and our fare by the railway - This morning, thinking it just possible that by taking the earliest train I might reach the Hotel before you started, I left my companions all abed & got to Naples as quick as Italian steam would permit - but when I dismounted at our door they told me you had been gone about twenty minutes.

I had anticipated this, but fancied I

From an Autograph Letter by Thomas William Parsons

whose verse
Was tender, musical, and terse;
The inspiration, the delight,
The gleam, the glory, the swift flight
Of thoughts so sudden, that they seem
The revelations of a dream,
All these were his; but with them came
No envy of another's fame . . .
Honor and blessings on his head
While living, good report when dead,
Who, not too eager for renown,
Accepts, but does not clutch, the crown.

During his last twenty years, he spent much time at Heard's Island, Wayland, and at Scituate, where he had a second home with his sister Adeline Lunt. Like his sisters, he was a brilliant conversationalist; and his letters to his family show his humor and delicacy of touch.

For general society he had little appetite: though, from his youth, he enjoyed the acquaintance of Lowell, Longfellow, Norton, Emerson, and Holmes, and held their respect, he was the intimate of none; and, though a contributor to the *Atlantic,* he was never a member of the Saturday Club.

After his return from England, he withdrew more and more into his sanctuaries — the country, the classics, the translation of Dante, religious contemplation. The city became emblematic of all that dulls and dizzies, of the confused, confusing, and purposeless.

Cherish thy muse! for life hath little more.
Save what we hold in common with the herd:
O blessing of these woods! to walk unstirred
By clash of commerce and the city's roar!
What finds the scholar in those flaming walls
But wearied people hurrying to and fro,
Most with too high, and many without aim,
Crowded in vans or sweltering in huge halls
To hear loud emptiness or see the show?
Were this a life to 'scape the Muses' blame?
Rather than such would I the Parcae ask,
Folding mine arms, to stretch me on the floor
Where Agamemnon in his golden mask
Dreams not of Argolis or Argos more.

He was a life-long and devoted amateur of the arts. His occasional poems often accompanied the presentation of a bust or an engraving, took their theme from a painting by Guido Reni or Ary Scheffer; in commemorating "The Sculptor's Funeral," he celebrated two of Crawford's sculptures — the "Orpheus," purchased (with a subscription raised by Charles Sumner) for the Boston Athenaeum, and the bronze statue of Beethoven which stood in front of the organ in the old Music Hall. He delighted in the music of Bach, Mozart, and Beethoven. The stage was his youthful passion: in

an early "epistle" in verse, deploring Bostonians' neglect of the drama, he addressed Charles Kemble, who made a triumphant tour of America in 1832–34: of his friendships, he seems to have been proudest of that with Edwin Booth, whose genius he delighted to laud in verse.

His literary culture was wide and fine. Latin, Italian, and French he wrote with ease, retaining into old age his skill and elegance at Latin verse. Indeed, only Italian poetry exceeded the classics in his affection. If he translated from Michael Angelo, Chiabrera, and Manzoni, his familiar letters show how readily Homer, Vergil, and Horace came to his memory and his pen.

Christian humanist, Parsons confirmed by mature assent his baptism into the traditional Church. Though an Episcopalian, he was, wrote his friend, Louise Chandler Moulton, "as nearly a Roman Catholic as he well could be without absolutely stepping over the dividing line." Since he appears never to have come under Tractarian influences, it is likely that his High Anglicanism was self-initiated — his own mediation between England and Italy, the Prayer-Book and Dante. His poet brought him to St. Thomas; and in a sonnet, "Turning from Darwin to Aquinas," he rejects the modern master for the mediaeval.

FOR nearly a hundred years, Cambridge has been a center for the study of Dante. At Harvard, Ticknor, Longfellow, Lowell, Norton, and Grandgent in succession lectured, edited, translated the poet; at Harvard, Santayana wrote his memorable study of Dante as a philosophical poet. The Cambridge Dante Society, established in 1881, under the presidency of Longfellow, and including cultivated Bostonians like Parsons and Howells as well as University teachers, was the first of its kind in America. In 1893, Norton could fairly call Longfellow, Lowell, and Parsons "the three most eminent lovers and disciples of Dante in America; three poets who had each devoted a large portion of his life to the study of Dante's work, and contributed as no other scholars have done to diffuse his influence in this country."

The real continuum in Parsons' life was his study of Dante, who was for him preeminently the "signor dell' altissimo canto," who inspired in him a partisanship so strong that, like T. S. Eliot, he could find no real place for Milton.

In 1843, he issued privately *The First Ten Cantos of the Inferno.* With *terza rima* he had earlier experimented, only to reject it as "a form foreign to our language"; and though blank verse had been used in 1812 by Cary, the most popular translator of the *Commedia,* Parsons judged it incapable of Dante's "musical severity." The form which he adopted was the heroic quatrain, and he defended it as "our measure nearest to the Italian, [and] the measure of Gray's 'Elegy,' which already has possession of the English ear, and must adorn it forever."

Appended to the translation was a critical essay, exhibiting the scope of Parsons' reading in six literatures, and written in a style which makes one regret that its author subsequently wrote so little prose. Having delineated, with insight, Dante's character and poetic sovereignty, Parsons declared the spirit in which he approached his own discipline. "To render him properly requires, in short, somewhat of Dante's own moods: it needs time and toil. Fasting and solitude might not be amiss."

The little volume was favorably reviewed by the *Dial;* Cary sent a letter of encouragement; and Professor Andrews Norton, the literary legislator of Cambridge, urged Parsons to proceed. But twenty-two years passed; and when, in 1865, the six hundredth anniversary of Dante's birth required homage, Parsons had but seventeen cantos to send, in privately printed brochure, to Florence.

Two years later, concurrently with Norton's prose translation of the *Vita Nuova* and Longfellow's blank verse *Commedia,* Parsons published his completed *Inferno,* illustrated with reproductions of the Doré engravings.

In acknowledgment of a presentation copy, Emerson wrote to the translator:

> "I find the book good beyond my expectation, and, in my opinion, excellent. I am by no means a good Dantean, as you know, but I am quite sensible of his prodigious force, and I find this fairly rendered, and with flowing elegance, from page to page, through all these cantos. In many places, the felicity is admirable. My impressions are so heartily in favor of the translation from this first reading, that I wish my judgment in the case were of more worth; and yet I read with the original at my elbow, and from time to time under my eye. I am proud of the work of my countryman, and give you joy in your success." (Unpublished letter in the possession of Mr. Charles E. Goodspeed.)

Parsons hoped to complete his *Purgatorio* for publication in 1872. But he had spent twenty-five years on the *Inferno,* and his progress through the second Canticle was not to be more rapid. He had the satisfaction, however, of seeing his work in print as, canto by canto, he achieved it. A long eulogy of his *Inferno,* pronouncing it "what, after a close and careful study, we deem the best of all translations of Dante" appeared in the *Catholic World* for November, 1868, probably from the pen of the editor, Fr. Isaac Hecker, once of Brook Farm; and, encouraged by this appreciation, Parsons thereafter contributed to the *World,* at irregular intervals, instalments of his translation.

In 1876 appeared *The Ante-Purgatorio* (first eight cantos), prefaced by two pages of interpretation. "In perusing this version . . . ," Parsons wrote, "the reader may profitably direct his attention less to any dogma of the Church . . . than to the allegorical sense of the poet, founded, as it must be acknowledged by all Christian believers, upon the facts of our own nature and the history of the human heart. The 'Romish doctrine concerning Purgatory' may be combatted as an article of faith, but must be admitted as a true statement of the condition of mankind religiously considered. . ."

Till his death, he continued to work at the *Purgatorio,* leaving a completed version through the twenty-second canto and fragments of the *Paradiso.* Frequently he sent manuscript or proof-sheets for the criticism of Lowell and Norton, carefully pondering their strictures. He revised his version even after publication. His study, employing his scholarship and taste, was for him also an act of devotion; each page bears the sign of the cross; on the same pages there appear, often, Latin invocations of Dante's theological master, St. Thomas.

His standards were rigorous, his patience untiring. "Let no man," he

once said, "approach Dante's temple who is not master of his time." To a publisher who attempted to hasten him, he replied, "I expect to be a student of Dante through all eternity, and therefore I cannot afford to be hurried by the exigencies of your house." His *obiter dicta* bespeak the passion of a gentle bigot: "Even in this democratic country we must bear to remember that Dante is of all poets the most aristocratic in that he requires absolute allegiance."

When successive instalments of his translation appeared, they were received, always respectfully, by his fellow Dantists, Lowell, Norton, and Howells. The burden of their criticism is ever the same; for — while they had a real regard for Parsons as man, scholar, and poet — his conception of his task differed radically from theirs.

It is manifestly impossible to convey into another language both the prose sense of a poem and its style and, at the same time, to make the translation read like an original English poem. According to the Renaissance and neo-classical theory, exemplified in Pope's Homer and Dryden's Vergil and Juvenal, the substance of the foreign poem should be assimilated and then re-turned in a fashion which should, for whatever beauties were lost in passage from one language to another, substitute new beauties appropriate to the translator's tongue and genius. Against this theory of free or "creative" translation, the nineteenth century revolted. Since poetic style can not really be reproduced in another tongue, it is — argued the revolutionists — of chief importance to paraphrase closely, either in unrhymed verse or in prose: the theory makes prose the logical choice.

Longfellow and his friends rejected Cary's Dante as Miltonic rather than Dantesque; and Parsons' version seemed to them an unevenly brilliant instance of the old, mistaken method, — a translation in tone and style alien to the original, as though the translator said, "I too am a poet."

The distinction between the theories can be illustrated by paralleling Dante, Longfellow, and Parsons at the end of the second canto of the *Purgatorio*. Casella has been singing.

Lo mio maestro ed io e quella gente
ch'eran con lui parevan sì contenti,
come a nessun toccasse altro la mente.

Noi eravam tutti fissi ed attenti
alle sue note; ed ecco il veglio onesto,
gridando: "Che è ciò, spiriti lenti?

qual negligenza, quale stare è questo?
Correte al monte a spogliarvi lo scoglio,
ch'esser non lascia a voi Dio manifesto."

My master and myself and all that people
Which with him were, appeared as satisfied
As if naught else might touch the mind of any.

We all of us were motionless and attentive
Unto his notes; and lo! the grave old man,
Exclaiming: "What is this, ye laggard spirits?

What negligence, what standing still is this?
Run to the mountain to strip off the slough,
That lets not God be manifest to you."

We stood, my Master and myself, as though
Nought else possessed us, and that shadowy swarm,
Rapt, listening round him to his notes; and lo!
That noble old man's venerable form
Came crying: "How now, tardy spirits! why
This negligence? Why lingering do you plod?
Run to the mountain, that from every eye
The scales may fall that seal your sight from God."

Longfellow translates line by line. Parsons, collecting the sense, rearranges it, reducing nine verses to eight. He feels free to alter and to add: accordingly, "That people which were with him" becomes a "shadowy swarm"; the dignity of Cato, "grave old man," is augmented by "venerable form." To the final lines of Dante's third tercet he has, albeit with a hint from the alliteration of *spogliarvi lo scoglio*, given a rhetorical cadence unwarranted by his original.

His adaptation of the heroic quatrain deserves a commendatory word. Dryden and Gray, from whom he took it, customarily treat the stanza as a disjunct unit; Parsons not only avoids the dominance of the end-stopped line but enjambs his quatrains, so that the effect produced is a proximate equivalent to the continuity of the *terza rima*.

Since the time of Longfellow and Parsons, new translations of Dante have multiplied. While to the Cambridge men and their friends prose or blank verse seemed to be the necessary medium, English scholars contemporary with them — like Cayley, Minchin, and Haselfoot — essayed line for line versions in *terza rima*. These earlier efforts were variously unsatisfactory — cramped and crabbed in style, the diction sometimes dictated by the rhyme scheme; but it is their pattern, rather than that of Longfellow or Norton, which has won the emulation of subsequent translators like Plumptre, Grandgent, Anderson, and, with modification, Fletcher; and the versions of Plumptre and Grandgent (the latter fragmentary) offer a closer union of Dante's substance and his music, of fidelity to the Italian and satisfaction to the English reader, than their predecessors.

AS a poet in his own right, Parsons began early to make a name in the literary periodicals of Boston and New York.

"On a Bust of Dante," his best-known poem, first appeared in the Boston *Advertiser* for October 7, 1841.

See, from this counterfeit of him
Whom Arno shall remember long,
How stern of lineament, how grim,
The father was of Tuscan song:
There but the burning sense of wrong,

Perpetual care and scorn abide;
Small friendship for the lordly throng;
Distrust of all the world beside . . .

The force and dignity of the ode were almost immediately recognized. Six years later, Longfellow included it in *The Estray: A Collection of* [English and American] *Poems;* and it has, since then, had persistent place in anthologies. When, by the publisher, James T. Fields, it was called to the attention of the English author, Mary Russell Mitford, this close and enthusiastic follower of American literature acclaimed it as "by very far the finest stanzas that ever left America . . . There is no doubt that Dr. Parsons will be the great poet of America if his life be spared."

The *Knickerbocker* of June 1843 introduced Parsons as a satirist. Under the incognito of an English traveller in "The States," dispatching verse epistles to his friends at home, he first addressed the London poet, Samuel Rogers — for whom, with sharp epithets, he delineated the barbarities of America: "the savage tribes of Illinois"; the "tap-room statesmen's never-ending rant"; the effrontery of Cockney journalists and lecturers who, despised in London, affect, in America, the style of gentlemen; Peck, the "Pindar of the Sucker State" of Arkansas; the joyless thrift, the careworn faces and premature old age. In succeeding issues, Parsons similarly addressed Carlyle, Edward Moxon (the publisher), Landor, and Charles Kemble.

The satires allowed Parsons early vent for all his spleens and distastes — Puritan morals, the exaltation of the mercantile, modern inventions and illusions. Ridiculing at length Boston's aversion to the drama, he held up to particular scorn the transformation (in 1843) of the Tremont Theatre into Tremont Temple, "half chapel and half shop." The nineteenth century he christened the age "of steam and prose"; "this bargain-making tribe" was his epithet for Yankees.

The first collected edition of Parsons' poems, reprinting these epistles, save for that addressed to Carlyle, added a preface explanatory of his intention.

What was their drift? — A whim, without a plan,
To feign myself a wandering Englishman:
To imagine how he felt, and what he thought;
How we had felt, perchance, if English taught:
Had we at Harrow or at Eton learned
That fine freemasonry that is not earned
By bookish toil in colleges at home,
Nor all the schools from Göttingen to Rome:
Something fastidious — call it, if you will,
Insular pride, — but something genial still . . .

In their praise of English culture, urbanity, and poise, these lines offer the positive ideal by which the satirist has judged his fellow countrymen, and offer confirmation rather than retraction of the satires; but in the concluding paragraph, hopeful that America may one day attain a respite from whirling "progress," Parsons prophesies what has already become fact:

Such as to us — a consecrated stream —
Isis hath been, our little Charles may seem!
In Harvard's names, that now so humbly sound,
St. John's and Pembroke may by then be found
And what old England is to you and me,
Such may New England to Nebraska be!

During his appearance in the New York *Knickerbocker,* under Willis G. Clark's editorship perhaps the best known literary magazine of its time, Parsons contributed verse and prose to a pair of Boston periodical ventures: the *Boston Miscellany of Literature and Fiction,* edited by Nathan Hale, Jr., which ran its brief but brilliant course during 1842; and the *Pioneer,* a "little magazine" three numbers of which were issued in 1843 under the direction of Lowell and his friend, Robert Carter.

The *Atlantic Monthly* made its brilliant debut in 1857 under Lowell's editorship. Though Parsons did not appear in the first number along with Emerson and Holmes, and was never among its featured contributors, his "Sculptor's Funeral" was published in the first volume of the new monthly; and, between 1857 and his death in 1892, twenty-five other poems of his followed. The New York *Galaxy,* begun nearly a decade after the *Atlantic,* brought Parsons into the company of his juniors: in the first volume, a translation of his took place beside the poetry of Stedman and Stoddard and the prose of Howells and James.

With such fellows, he was at ease: certain other figures and fashions in American poetry disturbed him. In 1872 he discovered, with a shock, that literary Englishmen looked to American poets for something "native" and novel. "Would you believe," he writes, "that people of much culture often say to me at dinner or wherever else I may meet 'em — 'What is Whitman doing now?' I suppose Walt Whitman you consider your greatest poetical genius, don't you? etc., etc., Hans Breitmann — Heathen Chinee and that Sierra-Nevada slangy style of verse that seems to be written in the saddle from rum shop to rum shop is all the rage here with a certain class . . ." (From a letter in the possession of the Boston Public Library.) The juxtaposition of Leland, Bret Harte, and Whitman does scant credit to Parsons' discrimination, but one can infer a common denominator of rebuke in their deviation from the humanistic tradition.

Parsons' poetic life spanned three generations of literary Bostonians. The elder Richard Henry Dana, contemporary of Bryant, Irving, and Cooper, and himself author of the once celebrated "Buccaneer," commended Parsons' poetry. The illustrious of the Golden Age were his friends. And when, after the Civil War, a new generation of "artists" began to appear in the *Atlantic* and the *Galaxy,* these young people — chief among them Louise Imogen Guiney, Louise Chandler Moulton, Richard Hovey, and Thomas Bailey Aldrich — gave to him an appreciation warmer than he had yet received.

His lifelong detachment from the active concerns of Americans — abolitionism, reform, and philanthropy; his love of the Middle Ages and of Europe; his High Anglicanism, unabated by the local prevalence of Socinians and Transcendentalists: these traits must necessarily have withdrawn him from

the close sympathy of his contemporaries, all of whom, even Longfellow, lived more in their own time than he. There has come down to us no such rebuke of Parsons as Lowell, in his newly awakened zeal as reformer, once administered to Dr. Holmes, his senior; but Parsons' detachment can scarcely have been approved. The highest praise of him and his poetry offered by a contemporary came, indeed, from Dr. Holmes, the most conservative in his literary and social tastes and the least a reformer. In a letter to Parsons dated September 12, 1869, Holmes wrote:

> "I thank you for all you have done in literature, including poems which for tenderness, grace, music, and finished art may rank with the best of our or any other period . . ." (From the collection of Mr. Charles E. Goodspeed.)

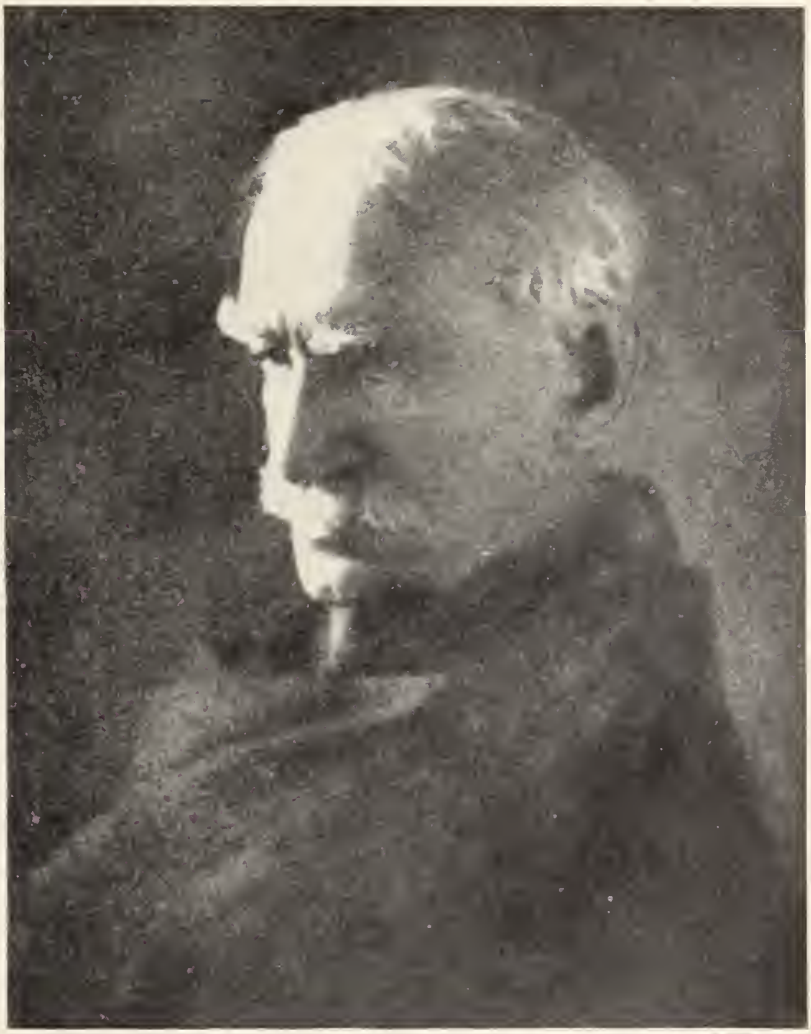
And to a friend he said:

> "Dr. Parsons was as true a poet as we had among us . . . to his lifelong devotion to Dante, by the absorbing study he has given him, I attribute the felicity of his style, the exquisite art that characterizes his work. He has written some poems finer than any other American poet has written."

From posthumous tributes paid by his young friends it would seem that, though they respected his verse, they reverenced his lifelong and single-hearted devotion to poetry. Hovey regretted that Parsons "never came to be in perfect touch with his country, not to have that sense of easy security with regard to her which should mark the citizen of a nationality fully mature"; he deplored, too, that his poet felt no admiration for the achievements, in science and commerce, of the nineteenth century. But these were demurs by the way, at the aberrations of a nature so fastidious as to find Philistinism everywhere. His antipathies brought their compensations: he furnished an example to his juniors of the craft-conscious and self-rewarded artist.

IN temperament and attitude, Parsons had much in common with Irving, who confessed, in his *Sketch Book*, "had I been merely a lover of fine scenery I should have felt little desire to seek elsewhere its gratification, for on no country had the charms of nature been more prodigally lavished [than on my own] . . . But Europe held both the charms of storied and poetical association . . . I longed . . . to lose myself among the shadowy grandeurs of the past." The "program" that the American writer should celebrate American scenes and the American past — the Indian and the Puritan, the Catskills and the forests of Maine — was, none the less, sufficiently insistent to draw from Irving his "Rip Van Winkle" and "Legend of Sleepy Hollow," and from the equally literary Longfellow his *Hiawatha, Evangeline,* and *Courtship of Miles Standish.* Lowell made his vernacular foray in the *Biglow Papers.* But it is fair to say of the New England poets that only Whittier did his best work in this imaginative reconstruction of the past.

Parsons made few attempts at the "patriotic" task. Almost alone, his "Hudson River" seeks to poetize an unstoried scene, and then, not by sup-



J. W. Parsons

plying a "legend" but by pious and — in view of his habitual attitude — rather hollow rhetoric professing the superior charm of the native over the European streams. He is far happier in those descriptive pieces which, like "The Shadow of the Obelisk" and "Campanile di Pisa," invoke "picturesque" Italy.

His poetry was often inspired by other poetry: the prefixed phrase from Dante or Petrarch or a sonnet of Michelangelo's offered not a decoration but a source. In this respect his "On a Bust of Dante," superior as it is to most of its successors, fairly intimated the character of his talent.

His friends, grateful for the quality of his spirit, bestowed upon his poetry praise befitting little of it. Much of his later verse is "occasional," improvisatory — the album sketch; but at opportunist verse he was not the peer of Holmes, and his improvisation failed palpably of Byron's brilliance. For narrative he had — as "The Willey House" and "Livorno" witness — no aptitude. He did himself chief disservice by the negligence with which, in his collected *Poems* (1854) and in *The Shadow of the Obelisk* (London, 1872)), he mingled without sequence or selection his fine and his feeble. The posthumous *Poems* (1893), equally inchoate, but perpetuated his editorial unconcern.

Even in his best lyrics there are lines or stanzas in need of excision. The conclusion of "Dirge for One Who Fell in Battle" commits treason against its admirable beginning.

> *Captain or Colonel — whatever invocation*
> *Suit our hymn best, no matter what thy station,—*
> *On thy grave the rain shall fall from the eyes of*
> *a mighty nation!*

Lines could scarcely be more bathetic. The "conceit" of Niobe America is at once too trite and, for Parsons' low-pitched style, too extravagant. The doubt concerning the soldier's rank arises, patently, from the need of words to rhyme with "nation"; for the sake of the final line, the other two were "manufactured." For comfort one must turn back to the artful simplicity of the initial stanza:

> *Room for a soldier! lay him in the clover;*
> *He loved the fields, and they shall be his cover;*
> *Make his mound with hers who called him lover:*
> *Where the rain may rain upon it,*
> *Where the sun may shine upon it,*
> *Where the lamb hath lain upon it,*
> *And the bee will dine upon it.*

Some development in Parsons' style is discernible. His early satires and prologues find models in the couplets of Goldsmith and Gifford; his earliest lyrics belong to the school of Gray and Collins. The later sonnets and elegies are less chill, more intimate: there is the breath of romanticism upon them — the romanticism not of passion or prophecy, but — as in the poetry of Landor and Bryant — that of recollection and sentiment.

Some further stanzas may illustrate Parsons' best:

> *She hath fulfilled her promise and hath passed;*
> *Set her down gently at the iron door!*

Eyes look on that loved image for the last:
Now cover it in earth,— her earth no more.
"Mary Booth"

Should'st thou, sad pilgrim, who mayst hither pass,
Note in these flowers a delicater hue,
Should spring come earlier to this hallowed grass,
Or the bee later linger on the dew,—

Know that her spirit to her body lent
Such sweetness, grace, as only goodness can;
That even her dust, and this her monument,
Have yet a power to stay one lonely man . . .
"Her Epitaph"

Like the smell of the vine, when its early bloom
Sprinkles the green lane with sunny perfume,
Such a delicate fragrance filled the room:
Whether it came from the vine without,
Or arose from her presence. I dwell in doubt.
"Upon a Lady Singing"

Brush not the floor where my lady hath trod,
Lest one light sign of her foot you mar;
For where she hath walked, in the Spring, on the sod,
There, I have noticed, most violets are.

Touch not her work, nor her book, nor a thing
That her exquisite finger hath only pressed;
But fan the dust off with a plume that the wing
Of a ring-dove let fall, on his way to his nest.
"Sotto l'Usbergo del Sentirsi Puro"

The style illustrated depends for its efficiency upon economy of words, the very sparing use of adjectives, the choice of admitted epithets dependent primarily — as in the eighteenth century verse — upon their decorative rather than their connotative character, the basic use of the noun, a rhythm of nicely varied pauses, a euphony of sound, avoiding, however, rather than welcoming, any spectacular alliteration or other phonetic sequence, a sustention of timbre and pitch, and a pitch too low for strain. It is the kind of poetry nearest prose and requiring least abeyance of disbelief, least adjustment.

Every poetic style has its appropriate dangers. Symbolism tends to private associations and consequent obscurity; metaphorical poetry to a succession of explosions the effect of which is cancelling. Classical poetry precariously escapes the flat and the trite. Its art is the expression of a sentiment widely experienced by persons of breeding, a "commonplace" of love or sorrow turned without mannerism but with distinction. In its "personal" lyrics, the "I" must not be too sharp or too special; the analogies must be illustrative rather than integral, and variants of tradition rather than associationally private. Such lyrics gladly claim the norm of "convention," prizing the slight deviation above the gross revolt.

It is Parsons' final handicap that he evaded clear definition of a poetic "kind," had no sure apprehension of idiom or aim, no sufficient care for the maintenance of tone (which is almost everything to a classical poet), no precision in measuring the distance of departure from the platitudinous figure or phrase. In "classical" poetry, all depends upon one's being as much a critic as a poet and having at least as much taste as sentiment. It is Parsons' achievement that he wrote a few lyrics, and rather more stanzas, in which these requirements are satisfactorily met.

Doubtless Parsons' own poetry suffered because of his early conversion to Dante. Like Donne and Milton, Dante precludes talk about the incompatibility of poetry and erudition. A poet gains by as much learning as he can assimilate. But to be a specialist in Milton or Dante and at the same time to be oneself a great poet: this is scarcely possible. Parsons does not, like the Miltonist Wartons, imitate and paraphase and parody his master; but one can imagine the consequence, to a talent, of living persistently under a colossal shadow. To be a great poet requires, among other endowments, invincible faith in oneself and one's uniqueness; but to be any kind of poet stipulates — in ages when prose is the normal and unpretentious form — some presumption that one's personal vision has virtue. Yet how can any man of discernment avoid comparison of his talent, however he may develop it, with the range and power of Dante? He must read the master and then forget him; for Dante, who enlarges the reader, may very well stifle the poet.

Longer than his poetry or his translation, one may recall Parsons' attitudes and his autocratic sayings. One recalls the figure of a gentleman of breeding, cultivation, and talent, an endearing amateur of the arts, like Charles Eliot Norton. Parsons is at once a slighter and a more intense Norton — without the latter's extraordinary gift for friendship, his critical concern for the well-being of the body politic, or his cultural evangelism; but with a passion for poetry rare in any age, and a life-long surrender to one of the supreme poets which gave single-mindedness and distinction to his character and brought him peace.

A Letter about the Spanish Armada

THE Copie of a Letter Sent out of England to Don Bernardin Mendoza, printed in London in 1588, just after the defeat of the Armada, is a rare source of information for both English and Spanish intrigues prior to the famous victory. The Library has just obtained a first edition of the pamphlet, formerly represented only by later reprints. The letter purports to be addressed to Mendoza, the Spanish Ambassador to France; yet "by good hap," according to the title-page, "the Copies thereof as well in English as in French, were found in the chamber of one Richard Leigh," a priest who was executed for high treason on the 27th of August. It is hardly probable, however, that Leigh was the author.

The letter is couched in a very reproachful tone. The writer blames Mendoza bitterly for spreading false rumors about England's naval and military weakness, the disaffection of the people, and the strength of the Catholic party. The whole rash enterprise of the Armada, he believes, was largely based on these rumors; and what was worse, Mendoza had boasted in advance. "I must needes say," affirmed the Englishman, "that in very trueth no one thing hath done at this time more hurt to the action, then the vntimely hastie publishing abroad in this realme before this Armie of Spain was readie to come forth to the seas, of sundry things written and put in print, & sent into this realme."

These reports, circulated in England, only roused the entire people, without regard to religion, "to be ready to fight against all Strangers, as it were with one Heart and one Body." For a whole day, when the Queen visited the army, the author "never heard any Word spoken of her, but in praising her for her stately Person and princely Behaviour, and in praying for her Life and Safety." It was an equally grave error for Spain to have expected the English Catholics to rise in welcome. On the contrary, Catholics as well as heretics withstood the invasion with "one lyke mynde and courage" and towns and cities equipped troops at their own cost, a thing till then unheard of.

The writer goes on to refute two stories which Mendoza had caused to be printed in Paris: one, that the King of Scotland had taken Berwick for the Catholics; the other, that the Spaniards had been victorious in the Channel. He gives some interesting details about the English fleet, and describes the fight in such stirring terms that his alleged sympathy for the Catholic cause seems for the moment to be wearing a little thin. He recovers himself, however, with the pious reflection that the Spaniards are justly punished for trusting too much in worldly strength.

The authorship of this "treasonable" document is still uncertain. Since the last portion of the letter is dated in September 1588, it can scarcely have been written by Richard Leigh, who was hanged on August 27. Moreover, in some passages, notably in the description of the battle referred to previously, the phraseology seems rather Protestant than Catholic. It has been suggested, in fact, that the real author was the great Burghley himself.

The identity of Don Bernardin Mendoza is well established. An ardent admirer of the Duke of Alva, he joined him in the notorious campaign in the Netherlands, which he recorded in sixteen volumes of *Comentarios.* Later, as Ambassador to London, he tried to negotiate a marriage between Philip II and Queen Elizabeth. Failing in this, he was appointed Ambassador to France, where he continued his intrigues against England, and was in the confidence of Mary Stuart.

Bound with the letter is another tract, *Certain Advertisements out of Ireland,* which describes the losses and disasters suffered by the Spanish ships off the coast of Ireland. Among many officers mentioned in prisoners' examinations occurs the name of a Castilian captain, Lopicho de la Vega. This may have been the famous dramatist, who is known to have taken part in the expedition.

Ten Books

The Coming Victory of Democracy. By Thomas Mann. Knopf. 1938. 67 pp. [PT2625.A44C63.]

THIS is the lecture which was delivered throughout America earlier this year by the great German novelist, now in exile. Brief as the paper is, the authority of its source makes it of grave importance in the present struggle of conflicting political creeds. But Dr. Mann gives the word "democracy" a much broader interpretation than the political one. He exalts it to include a fundamental respect for "the inalienable dignity of mankind, which no force, however humiliating, can destroy." Only by accepting the term in this sense can he hold forth hope for the success of liberalism in government. Though it is the positive emphasis which is uppermost in his mind, his denunciation of Fascism and Nazism is bitter enough all the same. Democracy, he repeats from the first page to the last, must realize that compromise with the totalitarian state is impossible. He believes in the vitality and the final triumph of democracy, but he believes equally that it cannot conquer without fuller understanding of the forces which threaten it and a grim resolve to preserve itself even at the cost of war. This country most of all must take stock of its traditional heritage, which is an assured possession no longer. Perhaps, as Dr. Mann writes at the close of his essay, "for the duration of the present European dark age, the centre of Western culture will shift to America."

Across the Frontiers. By Philip Gibbs. Doubleday, Doran. 1938. 309 pp. [D443.G45 1938.]

"I WENT in search of peace and could not find it," the author writes in his survey of the post-war years in Europe. In brief sketches he covers ground which is now pretty familiar — and which he interprets with a certain tolerance for the Italian and German dictatorships and with a strong dislike of Soviet Russia and the Spanish Left. A conservative-liberal, he is anxious to save democracy and civilization, but is even more concerned for peace. The League is dead, the dragon's teeth of the Treaty of Versailles have been sown, and Fascism and National Socialism were the inevitable outcome. Having had familiar conversation with Germans and Austrians (before the Anschluss), Sir Philip finds aspects of National Socialism which are not altogether bad. Berlin, for example, still has no slums, youth is healthy and happy, and the churches are not suppressed except for political interference. The desire of the rulers as well as of the German people is for Anglo-German friendship, and Sir Philip believes also that the mass of the English people are ready to accept this olive branch. In a section on the Jewish problem, he expresses the conviction that only persuasion can bring about tolerance for the Jewish minorities. Touching on the United States, he comments on this country's isolationist policy and on the illusion of an Anglo-American alliance. Finally, he makes a plea for the preservation of democracy by resistance to "mob mentality, national hysteria and the appeals of unreason," and by keeping "a sanctuary open for all refugees from persecution."

Save America First. By Jerome Frank. Harper. 1938. 432 pp. [HC106.3.F62.]

"How to make our democracy work" is the alluring subtitle of this reform program by an American liberal. His design for salvation shuns dictatorship from either Right or Left, but approves the general direction of the New Deal. Holding that business and industry may operate soundly and usefully within the profit system, he develops his thesis along two major lines: the fallacy of the free trade theory, and the need of discouraging under-consumption at home. Economic independence of foreign trade is possible, he explains, because America, unlike Europe, has the advantages of continent-wide integration; moreover, reliance on foreign markets may even endanger our peace, as the World War amply proved. The home market is adequate to supply most of our basic

needs, and the depression, blamed on post-war conditions, was really due to lack of purchasing power among the mass of workers. The idea is familiar, but Mr. Frank's suggestions have a fresh emphasis. The traditional business man, he writes, curtails production in order to keep prices fixed even when lower prices would produce better results. The monopolistic organization of key industries for mass production is, in his view, the solution of the problem, provided that these industries will increase production steadily while keeping prices within a widely-distributed purchasing power.

My America. By Louis Adamic. Harper. 1938. 669 pp. [E169.1.A14.]

Mr. Adamic's latest book is in a sense a sequel to his earlier autobiographical narrative *Laughing in the Jungle,* and continues what he calls his "American adventure in understanding." It is a highly individual record of observations and reflections interspersed with diary entries and odd episodes. The author begins with the life story of his friend Edward Adams Cantrell, in whom he recognized his ideal of patient devotion to American labor, and links with this friendship his own reactions to the labor unrest about 1910, which he crystallized in his book, *Dynamite.* Analyzing the peculiar problem of labor and poverty in America, Mr. Adamic, a Slovene by birth, came to the conclusion that a hasty revolutionary "short cut" to better conditions was the wrong angle of approach. He describes, from direct contacts, various victims of the depression — in the Massachusetts mill towns, in the New York bread lines, in the rubber factories of Ohio, or in the mines of Pennsylvania. Mr. Adamic's comments on Ellis Island, which is now a center for deportation rather than immigration, and on the assimilation of alien stocks are especially valuable. Finally, the volume abounds in characteristic stories and anecdotes about Sinclair Lewis, John L. Lewis, Mary Austin, Harriet Monroe, and many others. Several interesting chapters center around the inspiration for the author's well-known book, *The Native's Return,* including sketches of the people of Carniola and Herzegovina.

Trending into Maine. By Kenneth Roberts. Little, Brown. 1938. 394 pp. [F19.R63.]

Mr. Roberts here presents in its reality the country which has formed the background for most of his novels, describing it out of pure enthusiasm, because he thinks Maine is "a pretty good state." History and legend are next-door neighbors. "Maine Shipbuilding and Privateers" is such a successful picture of a Maine industry now on the decline that it would be ungracious to raise an eyebrow at the discussion of sea-serpents which precedes it. The author is not always without malice — witness his unkind remarks on some semi-historical local traditions. But he balances those with lively sketches of early Arundel residents, including such notable men as Robert Lord, who had to sleep on the floor between campaigns because featherbeds irritated him; Nicholas Morey, who paddled twenty miles in a broken canoe to get help for a starving fort; and Mr. Roberts's own great-grandfather, Cap'n Dan'l Nason, who spent several months in Dartmoor during the War of 1812. Another chapter quotes letters written home during the 1840's by Maine sea-captains and their wives. There are some bitter comments on the billboards which deface modern highways; idle remarks on fishing; and a paper on "the gentle art of lobstering." "Road to the Past" traces Benedict Arnold's march to Quebec from diaries and other documents which the author used for *Arundel.* Mr. Roberts's well-known interest in cooking comes out in "A Maine Kitchen." Praise should also be given to the illustrator, N. C. Wyeth, whose pictures have caught with remarkable accuracy the peculiar light and color of Maine landscape.

My Life as a Rebel. By Angelica Balabanoff. Harper. 1938. 324 pp. [HX314.B3A3.]

For two decades before the World War, Angelica Balabanoff was among the best known figures of the Labor movement. The child of a land-owning family in Russia, the youngest of sixteen children, her sympathies for the down-trodden were early awakened. Anxious for advanced education, she

went abroad and studied at the Université Nouvelle in Brussels. There from an instinctive rebel she became a conscious revolutionary. She also studied in London, Leipzig, and later in Rome, where she came under the influence of Antonio Labriola, the ardent Marxist. Soon she became an active member of the Italian Socialist Party. Some of the most interesting chapters of the book deal with the author's acquaintance and collaboration with Mussolini, whom she assisted in the editorship of the *Avanti*. Her reminiscences of the Italian dictator are by no means flattering. She paints the young Mussolini as half-educated, only superficially versed in Marxian theories, altogether egotistical, and personally cowardly. During the War, Madame Balabanoff was one of the chief organizers of the Zimmerwald group which tried to draw together the remnants of the International. After the Revolution she returned to Russia, where she was appointed Secretary of the Third International. She knew intimately all the Bolshevik leaders, and her book abounds in brilliantly-drawn character sketches. With a sharp eye she detects foibles and weaknesses. If she had illusions in the beginning, she lost them early. Indeed, her chief accusation against Lenin is that he consciously made use of people whom he otherwise despised, and thereby corrupted the morale of the revolutionary movement. In 1922, after four years in Russia, Madame Balabanoff fell into complete disfavor, but, under permission received at Lenin's personal intervention, she was allowed to leave her native country.

The Degrees of Knowledge. By Jacques Maritain. Scribner. 1938. 475 pp. [BD162.M272.]

Though M. Maritain is already recognized by students in both Europe and America as one of the foremost exponents of the new scholastic philosophy, this is the first of his longer works to appear in English. The book is no easy reading, though its vast subject matter is organized with admirable symmetry. Beginning with an analysis of sense perception and the experimental sciences, M. Maritain turns to knowledge itself, and establishes "the principles of a philosophy of intelligence." The two following chapters consider, first, natural philosophy in relation to the sciences; then, metaphysical knowledge. Each of these topics involves others of importance. For instance, the chapter on critical realism includes a résumé of the Thomist view of the nature of knowledge, and a discussion of "concepts" which is enlightening in spite of its technicality. This would be enough for the average commentator. But, as a follower of St. Thomas Aquinas, M. Maritain pursues his study further, and the second part of the book deals with the degrees of superrational knowledge, whose highest form is mystical experience. Here, of course, the author parts company with most of his modern colleagues. The first chapter relates mystical experience — "the experimental knowledge of the deep things of God" — to philosophy, much as the experimental sciences were surveyed in the opening pages. The second takes up the doctrine of St. Augustine, whose wisdom St. Thomas later systematized. The third discusses the teaching of St. John of the Cross, whom the author calls the great Doctor of "the supreme incommunicable knowledge" of God, as St. Thomas is the great Doctor of communicable knowledge. Even those who do not accept M. Maritain's fundamental religious premises must honor the depth and originality of his intellect. Few writers, moreover, can expound complex philosophical questions in a prose so exact and yet so poetical.

Kierkegaard. By Walter Lowrie. Oxford Univ. Press. 636 pp. [B4376.L6.]

Interest in the great Danish philosopher Søren Kierkegaard has in our time been revived by his influence on the Spanish writer Unamuno, as well as on Karl Barth and his school of theology. Since so far only one of Kierkegaard's books has been translated into English, Dr. Lowrie's biography is eminently useful, especially since it includes extensive quotations from the philosopher's journals, besides his discourses and symbolic tales. Though the forty-two years of Kierkegaard's life were uneventful, his mental and spiritual development was intimately reflected in his writings, many

of which were only disguised autobiography. After a melancholy and austerely religious childhood, he spent ten years at the university — the "aesthetical" period of his life, when he freed himself from religious restraint and began to take a critical attitude toward Christianity. The subsequent stages, as Dr. Lowrie presents them, were an "ethical" or transitional one, and his final conversion in 1838 to the heroic kind of Christianity which he thenceforth expounded, though not without sharp attacks on the established church. The fullness of the quotations makes the text somewhat cumbersome, but it would scarcely have been possible otherwise to depict the intricacies of Kierkegaard's thought. Some of his penitential suffering, such as the breaking of his engagement, was certainly extravagant; but his philosophical theories, in their scorn for the facile optimism of liberal Christianity, have exerted increasing influence.

Business and Modern Society. Edited by Malcolm P. McNair and Howard T. Lewis. Harvard University Press. 1938. 411 pp. [HF5353.M33.]

THESE fourteen papers by members of the faculty at the Harvard Business School range from theoretical discussions to practical suggestions on accounting. They are all, however, concerned with immediate problems, and they show in addition a common interest in everyday psychology and social activity which speaks well for the quality of their business leadership. Thus, in the first essay, Dean Donham asks pointedly whether American society can stand the present disproportion between the study of science in industry and the study of human behavior, and calls attention to the element of fear which since 1929 has figured largely in mass advertising. Professor Roethlisberger describes industry as "a system of sentiments," and recommends a general policy of interviewing workers to gain better understanding. Professor Gras, in the only historical chapter, gives a stimulating survey of price regulation and the renewed demand for "a just price." Professor Isaacs contrasts legal thinking with business and political thinking, both of which he calls "non-logical." Professor Slichter, dealing with adjustment to unstable economic conditions, recommends wage cuts, to be offset by unemployment compensation and public works. In the marketing field, Professor Teele joins his colleagues in pleading for greater attention to people's emotional attitudes. Other papers consider such varied subjects as the Federal debt, public utilities, and the development of new uses for agricultural products.

Music, History, and Ideas. By Hugo Leichtentritt. Harvard University Press. 1938. 292 pp. [**M.475.224.]

THE title of Dr. Leichtentritt's book is itself the best indication of its content — a survey of music as a part of Western culture. Similar histories of art have achieved much popularity of late; but there has been a need for such a musical work as this, which is sparing of technical discussion, yet shows authoritatively how music has been shaped by the dominant aesthetic ideas of every epoch. The author compares Gregorian chant with Romanesque cathedrals, the polyphonic developments of the thirteenth century with the Gothic style of decoration. Through constant reference to painting, he interprets the rise of secular melody in the fourteenth century, the dominance of Burgundian music in the fifteenth — the final expression of the Gothic spirit — and the Italian modifications of the northern style, resulting in the perfection of Palestrina, whom he considers superior even to Bach. Occasionally his criticism falls disappointingly short of the distinction one would expect from an historian of his eminence, or seems to condescend a little. But these few lapses are amply compensated for by the value of his work for the general reader. There are particularly excellent chapters on the German chorale, the development of the baroque style, and the technique of Bach and Handel. Towards modern music he shows himself at least tolerant, though he views with suspicion such innovations as the twelve-tone system.

Library Notes

Mr. Austin Warren

MR. AUSTIN WARREN — the writer of the leading article in the present issue of More Books, entitled "T. W. Parsons, Poet and Translator of Dante" — is professor of English at Boston University. He is the author of *Alexander Pope as Critic and Humanist,* 1929, and *The Elder Henry James,* 1934. In the latter year he also edited a volume on Hawthorne for the American Writers Series. At present he is engaged on a book entitled *Richard Crashaw: a Study in Baroque Sensibility,* to be published in the coming winter. Mr. Warren is also an editor of the *New England Quarterly,* as well as a contributor to the *American Review* and other critical magazines.

Parsons Letters Given to the Library

IT is a pleasure to record here that the Boston Public Library has received a group of forty-nine autograph letters by T. W. Parsons, Boston poet and translator, written to his sister and brother-in-law, Mr. and Mrs. George Lunt. The letters originally belonged to the Countess Francesca D'Aulby, a niece of Parsons, who some years ago gave them to Mr. Austin Warren, knowing of the latter's interest in Parsons' life and work. It was through the kindness of Mr. Warren that the Library has now received these letters.

"Recognizing the increasing importance of the Boston Public Library as a center for research in American literature," Mr. Warren writes, "I take pleasure in herewith offering the Parsons-Lunt correspondence to you to be recorded as a gift of the Countess Francesca D'Aulby. . ."

The Parsons letters, from some of which Mr. Warren quotes in his admirable essay on Parsons in the present issue of More Books, are of great intrinsic interest for the future biographer of the poet. Many of them were written from abroad, during Parsons' travels in England and on the continent of Europe; others, from his seclusion at Wayland. The first letter dates from 1848, and the last from the late 1880's. The letters — some in their entirety and others through generous excerpts — will be published in the October and November issues of More Books.

The First English History of California

AMONG a number of interesting Western items which the Library has added to its Americana collections is a first edition of *California* by Alexander Forbes, printed in London in 1839 [**G.377.170]. The author was an English traveller in Mexico, who wrote his history, together with a description of the country and its natives, in 1835, and sent it to his brother John Forbes for publication. It was not until four years afterward, however, that the latter published the volume, with added extracts from the letters of other travellers, several excellent maps, and spirited lithographic illustrations drawn by Captain W. Smyth. It was the first book in English to be entirely devoted to California, then almost unknown territory.

In 1835 the Californias belonged to the Republic of Mexico. For over a hundred years their history was mainly one of missionary enterprise; so Forbes has based his account on the narratives of the priests — those of Father Miguel Venegas for Lower California, and Father Francisco Palou's *Life of . . . Father Junipero Serra* for Upper California. In both sections, the zealous work of the Jesuits and Franciscans resulted in the establishment of a long line of missions. The author, however, believed that the "domesticated" Indians who formed these mission colonies came to live in too great dependence on the fathers, and lost much of their native strength.

The volume includes a full account of the topography, trade, and natural products of the country, and is brought up to date by the announcement of Upper California's declaration of independence from Mexico. The political

situation was still unsettled, but the author did not hesitate to recommend the territory for colonization, because of its beauty, fertility, and favorable location for commerce. He made one startling omission, however, for he wrote, "No minerals of particular importance have been found in Upper California, nor any ores of metals." Ten years later, California was invaded by the Forty-niners in the great gold rush.

An Early German Arithmetic

THE Library owns several arithmetic books by the German *Rechenmeister* who were so popular in the sixteenth century. The comprehensive work of Simon Jacob of Coburg is a good addition to the collection, for Jacob was a mathematician of high repute, called by a contemporary the most excellent master of arithmetic in the last half of the century. *Ein New und Wolgegründt Rechenbuch, auff den Linien und Ziffern, sampt der Welschen Practic* [**E.197.44] is a bulky quarto of over 350 pages, printed at Frankfurt in 1612. According to the title-page it is the second edition, but the work had been previously printed more than once. On the blank leaves at the end a former owner has written some algebra problems and an index. The name of Johann Hartmann Boring,1646, is inscribed on the flyleaf.

The title, "arithmetic by lines and figures," shows that the abacus, a calculating device with movable counters, was still in use, but was being supplanted by Arabic numbers. Simon Jacob wrote his preface to the book as early as 1552. He pointed out the social benefits of mathematics, and explained that he would treat the subject in a practical way. He planned a combined German arithmetic and geometry; but various obstacles prevented the publication of the work until 1565, a year after his death. The volume is really a commercial handbook. Several of the terms used in the applied arithmetic are now obsolete, such as the *Regel detri,* or "rule of three," by which a fourth unknown number could be deduced from three given ones, and the *Welsche Practic,* or "Italian usage," a collection of arithmetical devices employed in Italy and thence brought to Germany.

Some other books of the kind are described in a Library Note in MORE BOOKS for September 1937.

An English Traveller in the Colonies

THE Reverend Andrew Burnaby's *Travels through the Middle Settlements in North America* [**G.302.49] gives the candid observations of an English gentleman on colonial agriculture, shipping, government, and social life, and is still entertaining reading. The book was first published in 1775 in London, and was popular, for it passed through a second edition in the same year and was translated into French and German. In 1798, the author published a corrected edition with several appendices, maps, and statistical tables. The Library already had a copy of the 1775 edition. The newly-acquired volume of 1798 is a handsome illustrated quarto, nearly twice the size of the original version.

The author landed in Chesapeake Bay in July 1759. He was not especially enthusiastic over Williamsburg, then the capital of Virginia, though it was at least free from mosquitoes. Describing products of the province, he found Virginia pork "superior in flavor to any in the world," but the women less excellent, for they were "unequal to any interesting or refined conversation." Philadelphia he admired for its superior college and libraries. In New York the arts and sciences had made no great progress, but he hoped for good effects from the lately-opened subscription library.

Boston, however, had "much the air of some of our best country towns," and the country round about was exceedingly delightful. From Beacon Hill appeared "one of the finest prospects, the most beautifully variegated, and richly grouped, of any without exception that I have ever seen." About the townspeople Mr. Burnaby formed some contradictory opinions. "The arts are undeniably forwarder in Massachusetts Bay than either in Pennsylvania or New York," he wrote; and continued, "The

character of the inhabitants is much improved, in comparison with what it was," though he still found them too formal and reserved for his liking. But he violently resented the curiosity of the small towns, and related with relish the story of Benjamin Franklin, who volunteered a statement of his personal history to every inn-keeper he met, to save time and trouble.

Revising his work twenty years after the Revolution, Mr. Burnaby admitted that he had been wrong in prophesying that the colonies would be defeated in their struggle for independence; but he saw no reason to retract his original belief that no union of the American states could be permanent, and that America would never be formidable to Europe. M. M.

A Fur Trapper in the Rockies

JAMES B. Marsh's *Four Years in the Rockies,* printed in New Castle, Pennsylvania, in 1884 [**G.309.236], has the tang of a pioneer's reminiscences in spite of its late date. A mixture of "tall tales" and real Indian adventure, it is a memoir of the early career of Isaac P. Rose, whom the author knew personally.

As a trapper for a fur company, camping in the Blackfoot country at the head waters of the Missouri River, young "Jack" Rose had for his companions no less famous scouts than Kit Carson and Joe Meek. He hunted buffalo with Carson, and watched him pursue and buy from her father a beautiful Indian bride. Rose, who was adopted into the Crow tribe, did not have to exert himself so far, but had a fair squaw, "White Cloud," offered to him. He tactfully took leave of his hosts, however, and never returned. These were peaceful interludes; but the Bannock Indians, and especially the fierce Blackfeet, were a constant danger. And Indians were not the only enemies. The last adventure was an attack on the camp by a mad wolf.

After enough hairbreadth escapes, Mr. Rose went back to his home in New Castle in 1838, acquired an education and became a respected schoolteacher for forty-five years. No wonder the author of this volume anticipated an eager local audience for these "most thrilling narratives ever published." And it is fair to assume that, as long as Isaac Rose, the Western hero, sat behind the desk, school discipline in New Castle was a minor problem!

A British Sailor's Letters

SAILORS' Letters [**G.389B.286], printed in Plymouth without author or date some time near the end of the eighteenth century, is clearly calculated to edify the reader. It consists of letters written by a midshipman in the Royal Navy to a brother officer between 1768 and 1777, when the writer "fell a sacrifice on the North American station, in the late unnatural rebellion." The Library's copy once belonged to the Earl of St. Vincent, commander of the British Fleet when it defeated the Spanish at Cape St. Vincent in 1797; and on the flyleaf of the book is an inscription to the Earl from "the author." An autograph letter from the Earl is attached to the back cover. It is dated April 11, 1809, and expresses his grief at the death of his favorite nephew and also of a young friend in the service.

Were it not for the compiler's preface, one might suspect these letters, "written in the youthful effervescence of a warm, an animated, and a most exalted mind," of being noble fiction. They are a little too exalted. The young officer, who apparently enlisted because the navy offered the best prospects for a career, had a sensitive conscience and a very realistic view of war, which he pronounced "too dear a price for promotion." Even when they deal with news of the Fleet, the letters are chiefly introspective, reflecting on the injustices of this world, and the excellence of virtue and friendship. Virgil and Horace were the companions of the young man's leisure hours; his friend, however, seems to have preferred actresses.

A Defense of Natural Philosophy

A GROUP of essays by Robert Boyle, the seventeenth-century physicist, is weightily entitled *Some Considerations touching the Usefulnesse of Experimen-*

tal Naturall Philosophy [**E.197.70] and argues with eloquence for the value of scientific study. The volume was printed at Oxford in 1663, and is incomplete, the second section of Part II appearing in 1671.

As the author takes care to explain, he wrote the essays of the first part as a very young man, addressing them to a friend to whom "the Considerations that serv'd to confirm Piety, and excite Devotion, were far more acceptable then those that were more purely Physiologicall." But the second part, which demonstrates the usefulness of experimental science "to promote the empire of Man over things Corporeal," treats wholly of physiology and medicine. It reports Boyle's own experiments, some observations by William Harvey, whom he consulted for his weak eyes, and the opinions of Jean Baptiste Helmont, the great Belgian physiologist. Boyle got his information from minor sources as well — for instance, from "an ancient Virtuoso," governor of an American colony, who assured him that there was in New England "a kinde of Tree, so like our Wallnut-Trees, that it is there so called, whose Juice that weeps out its Incisions, if it be permitted slowly to exhale away the superfluous moisture, doth congeal into a sweet and saccharine substance." This strange confection, better known to us as maple sugar, was also described to him by the agent of Massachusetts.

Boyle enjoyed a high reputation in his lifetime. Upon his return to England in 1644, he devoted himself to experiments and the writing of numerous works. He invented a compressed air pump, and in 1662 published the familiar Boyle's Law regarding the volume and pressure of gases.

The Art of Dialling

DIALLING, or the art of constructing a sun-dial, was a matter of deep interest to mathematicians of the seventeenth century, who lavished their most delicate computations on an object which people today have come to regard as merely quaint. The Library has just added to a group of similar works the first edition of William Leybourn's *The Art of Dialling,* London, 1669 [**E.197.75].

The book is in three parts. The first is geometrical, showing how to construct a dial by projecting the sphere upon the dial plane itself. The second sets forth the tables of artificial sines and tangents by which one may calculate the true position and proportion of the dial. The third teaches the reader how to delineate the hour lines on all sorts of planes "by help of a Plain, Cheap, and Portable Instrument" which Leybourn modestly calls "A Horological Trigon." There are numerous diagrams.

The frontispiece is an engraved portrait of the author, which shows him sitting idly by an open window, dressed in the simple clothes of a scholar. Leybourn was a prolific writer on mathematics and allied subjects. He began his career as joint author with Vincent Wing of *Urania Practica,* 1648, the first book on astronomy written in English. An impressive list of popular works followed, until in 1693 he published *Panarithmologia, being a Mirror Breviate Treasure Mate for Merchants . . . and a constant Concomitant fitted for all men's occasions.* The book justified its title, being the first ready reckoner in English, and ran through twenty-three editions in a little over a century.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Agriculture. Gardening
Amusements. Sports
Bibliography. Libraries
Biography
Business
Children's Books
Domestic Science
Drama. Stage
Economics
Education
Essays. Literature
Fiction
Fine Arts
Genealogy. Heraldry
Geography. Maps
History
Journalism. Composition
Language
Law. Legislation
Local History
Manners & Customs
Medicine. Hygiene
Music
Navigation. Aviation
Philosophy. Ethics
Poetry
Politics & Government
Psychology
Religion. Theology
Science
Sociology
Technology
Travel & Description

The symbol = following a title indicates that the work is a gift to the Library

Agriculture. Gardening

Bailey, L. H. The garden of pinks. Macmillan. 1938. viii, 142 pp. Illus. SB413.P55 B3

Bissland, James H. Common sense in the rock garden. New York, De La Mare Co. 1938. 17 pp. Illus. SB454.B53

Boyce, John Shaw. Forest pathology. McGraw-Hill. 1938. x, 600 pp. SB761.B67

Hill, Anna Gilman. Forty years of gardening. Stokes. 1938. xii, 301 pp. SB453.H652

Kamm, Minnie Watson. Old-time herbs for northern gardens. Little, Brown. 1938. xi, 256 pp. Illus. S.B351.H5K25

Tetlow, Henry. We farm for a hobby and make it pay. Morrow. 1938. xii, 200 pp. Illus. S521.T4

Ward, F. Kingdon. The romance of gardening. Cape. 1935. 271 pp. Plates. SB453.W3

Wirthmore poultry service department, *editor*. "Timely topics". Dedham, Mass., Transcript Press. 1938. 184 pp. Plates. SF487.W75

Wright, Richardson. The gardener's day book. Lippincott. 1938. 384 pp. SB453.W75
All sorts of garden information, quaint, useful, historical and anecdotal, arranged by months.

Amusements. Sports

American Ski Annual, The. 1937/38. Stephen Daye Press. 1937. 220 pp. B.H.80.3

Briggs, Edward A. Hounds in the hills. Stephen Daye Press. [1938.] 203 pp. Plates. SF429.H6B7

Browning, Robert F. Dogs can live longer. New York, Sirius Publications. [1937.] 128 pp. SF427.B85

Burns, C. H. Aids to horsemanship: notes on the theory and practice of riding and keeping of horses, with reasons. McBride. [1938.] xii, 131 pp. Plates. SF309.B93

[Courtenay, F. Dudley,] *editor*. The students self teacher on bidding and play, the authorized students text of the standardized code, sponsored by the National committee on standardization . . . [New York, Bridge Headquarters National Studies. 1938.] 96 pp. GV1282.3.C683

Foster, John B., *compiler*. How to catch and how to run bases. American Sports Pub. Co. [1935.] 145 pp. Illus. GV872.F6 1935

Gallico, Paul. Farewell to sport. Knopf. 1938. 346 pp. GV53.G3
A vivid picture of the great moneyed sports in America from 1920 to 1935, by a famous sports writer. Included are reminiscences of Dempsey, Tilden, Nurmi, and many others.

Gilpatric, Guy. The compleat goggler; being the first and only exhaustive treatise on the art of goggle fishing. Dodd, Mead. 1938. xii, 182 pp. Plates. SH441.G55
An entertaining exposition of fishing with watertight eye-glasses and a spear. Noteworthy illustrations showing submarine fauna.

Hitchcock, F. C. "To horse!" Scribner. 1938. 9–360 pp. Plates. SF309.H645

Hoffer, L. Chess; revised and brought up to date by J. du Mont. McKay. 1937. xiii, 224 pp. Illus. 4009.166

Jardine, *Sir* John William Buchanan-, *3d baronet*. Hounds of the world. Methuen. [1937.] x, 233 pp. Plates. SF429.H6J35

Kaye, Nina. All about parties; the modern party book. New York, Crown Publishers. [1938.] 15–326 pp. BJ2021.K3

Leeming, Joseph. The complete magician's manual, by Professor Zingara [pseud.]. [Buffalo, Foster & Stewart. 1935.] 59, [5] pp. Illus. GV1547.L45

Longhurst, Percy. Wrestling. New York, Mill. [1936.] 88 pp. Illus. CV1195.L65

McLean, Jack. Why not beat bogey? New York, Mill. [1938.] 88 pp. GV965.M182

Nottingham International Chess Tournament, The book of the, 10th to 28th Au-

gust, 1936 . . . with annotations and analysis by Dr. A. Alekhine . . . General editor, W. H. Watts. McKay. 1937. [v]–xxi, 291 pp. GV1455.I6 1936

Official Basket Ball Guide for Women and Girls, containing the revised rules. 1936/37. American Sports Pub. Co. [1936.] Illus. 4007.515
Published by the Rules and Editorial Committee of the Women's Athletic Section of the American Physical Education Association.

Pillsbury, Harry Nelson, *1872–1906*. Pillsbury's chess career, by P. W. Sergeant and W. H. Watts. McKay. [1937.] 224, 16 pp. Illus. CV1451.P6

Roper, R. E. Physical exercises for men. New York. Mill. [1938.] 88 pp. GV481.R65

Tutein, Peter. The sealers. Putnam. 1937. 4, 3–247 pp. SH363.T82
Translated from the Danish.

[Wolff, Paul.] Champions in action, with full explanatory comment by Frank A. Wrensch and an introduction by Grantland Rice. Morrow. 1938. 128 pp. Plates. GV722.1936.W62
"At the last Olympic games . . . Dr. Paul Wolff caught these scenes at their most dramatic moments."—*Foreword.*

[Wray, J. Edward.] How to pitch. American Sports Pub. Co. [1934.] 59 pp. Illus. GV871.W7 1934

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Argus. Nomenclature des journaux et revues en langue française du monde entier. Publiée par l'Argus de la presse. 1936/37. Paris. [1937.] *Z6956.F8A7

Bibliografia general argentina [por Manuel Selva . . . Fortunato Mendilaharzu . . . y Lorenzo J. Rosso.] Tomo 1. Buenos Aires. 1930. *Z1611.B59

Books Abroad. Vol. II. Univ. of Oklahoma. 1937. 530 pp. B.H. 784.66

Chancellor, John. The library in the TVA adult education program. American Library Ass'n. 1937. 75 pp. Plates. 6194.178

Clark, Kenneth W. A descriptive catalogue of Greek New Testament manuscripts in America. Univ. of Chicago. [1936.] xxix, 418 pp. LXXII plates. *Z7771.M3C5
Introduction by Edgar J. Goodspeed.

Cubbon, William. A bibliographical account of works relating to the Isle of Man. Oxford Univ. 1933. *Z2024.M15C9

Dahl, Svend. Geschichte des Buches. Leipzig. 1928. [vii]–xvi, 256 pp. Illus. Z4.D15
Translated from the Danish.

Grant, Julius. Books and documents; dating, permanence and preservation. London, Grafton. 1937. xii, 218 pp. XII plates. Z116.A2G7

Harrison, H. G. A select bibliography of English genealogy. Phillimore. 1937. 167 pp. Hist. Ref. Z5313.G69H37

Henry E. Huntington library and art gallery, San Marino, Calif. Byron, 1788–1938; an exhibition at the Huntington library, San Marino. 1938. [San Marino, Calif. 1938.] 15 pp. Illus. *Z8139.H24

Hollander, Jacob H. The economic library of Jacob H. Hollander . . . compiled by Elsie A. G. Marsh. Baltimore, Priv. print. 1937. v–xi, 324 pp. *Z997.H73

Keynes, Geoffrey. John Evelyn; a study in bibliophily and a bibliography of his writings. Cambridge Univ. 1937. xvii, 3–308 pp. Illus. *Z8279.K44

McMurtrie, Douglas Crawford. The book. Covici, Friede. 1937. 676 pp. B.H. 790.4=Z4.M14

Oswald, John Clyde. Printing in the Americas. Gregg. [1937.] xii, 565 pp, xvii–xli pp. Illus. *Z205.O86

Polain, M.-Louis. Marques des imprimeurs et libraires en France au XV^e siècle. Paris. 1926. **Q.410.66

Rogers, Bruce. An account of the making of the Oxford Lectern Bible. [Philadelphia, Lanston Monotype Machine Co. 1936.] 15 pp. Facsimiles. = **Q.450.54

Biography

Single

Allison, John M. S. Lamoignon de Malesherbes, defender and reformer of the French monarchy 1721–1794. Yale. 1938. Plates. DC137.5.M3A5

Asfa Yilma, *Princess*. Haile Selassie, emperor of Ethiopia. Appleton-Century. 1936. xiv, 305 pp. Plates. DT387.7.A8
The author is the daughter of a Swiss explorer and the Princess Yubdar whose British father was made a Prince by the Emperor Theodore of Abyssinia. The biography includes a brief history of Ethiopia and a description of people and country.

Aulneau, Joseph. La Comtesse Du Barry et la fin de l'ancien régime. Paris. [1937.] 346, viii pp. DC135.D8A8

Bircher, Eugen, and Walter Bode. Schlieffen, Mann und Idee. Zürich. 1937. 240 pp. DD231.S4B5
General Alfred Count von Schlieffen (1833–1913) was a distinguished strategist, active in the Prusso-Austrian and the Franco-Prussian wars.

Clarke, M. L. Richard Porson; a biographical essay. Cambridge Univ. 1937. viii, 132 pp. PA85.P6C55
Richard Porson (1759–1808) was a classical scholar of Cambridge University and London.

Dihigo y Mestre, Juan Miguel. Elogio del Dr. Marcio García Kohly (fundador de esta corporación). La Habana. 1937. 149 pp. = 4310A.385

Entralgo y Vallina, Elias, *and others*. Enrique José Varona: su vida, su obra y su influencia. La Habana. 1937. 284 pp. PQ7389.V427

Ferber, Nat J. A new American, from the life story of Salvatore A. Cotillo, Supreme court justice, state of New York. Farrar & Rinehart. [1938.] xvi, 321 pp. F124.C78
Introduction by Alfred E. Smith.

Jones, Maurice Bethell. Restoration carnival. Catherine of Braganza at the Court of Charles II. Messner. [1937.] (10), 307 pp. Portraits. 2542.78
"A romantic biography."

Kofoed, John C. Brandy for heroes; a biography of the Honorable John Morrissey, champion heavyweight of America and state senator. Dutton. 1938. 282 pp. Plates. GV1132.M8K6

Kühn, Joachim. Pauline Bonaparte; Napoleon's attendant star. London, Hutchinson. [1937.] 303 pp. Plates. DC216.87.K82
Pauline Bonaparte, the sister of Napoleon, became the Princess Borghese.

Magee, William Kirkpatrick. A memoir of AE: George William Russell, by John Eglington [pseud.]. London, Macmillan. 1937. vii, 290 pp. Portraits. PR6035.U7Z75

Masters, Edgar Lee. Mark Twain, a portrait. Scribner. 1938. 259 pp. PS1331.M3

Maurice, *Sir* Frederick. Haldane . . . the life of Viscount Haldane of Cloan. Faber. [1937.] DA566.9.H27M3 1937

Mayer, Gustav. Friedrich Engels. Haag. 1934. 2 v. HX276.E6M3

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Bibliography: pp. [201]–210.

Morris, May. William Morris, artist, writer, socialist. Oxford, Blackwell. 1936. 2 v. Plates. *PR5083.M7
The second volume, which treats of Morris as socialist, includes an "Account of William Morris as I knew him" by Bernard Shaw.

O'Conor, Norreys Jephson. A servant of the crown in England and in North America, 1756–1761, based upon the papers of John Appy, secretary and judge advocate of His Majesty's forces. Appleton-Century. 1938. x, 256 pp. Plates. E199.A67
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Paléologue, Maurice. Alexandre Ier, un tsar enigmatique. Paris. 1937. 315 pp. DK191.P3

Tschiffely, A. F. Don Roberto. Heinemann. [1937.] xx, 456 pp. Plates. PR6013.R19Z75
The life and works of R. B. Cunninghame Graham, 1852–1936, explorer and adventurer, Member of Parliament, critic and writer.

Vallentin, Antonina. Frustration; or, Stresemann's race with death. Constable. 1935. 343 pp. DD231.S83V32 1935
This biography of Gustav Stresemann is also a document of the pre-Nazi period in German politics.

Veale, F. J. P. Frederick the Great; his life and place in history. [London,] Hamilton. [1935.] 304 pp. Illus. DD404.V4

Videla, Ricardo. Vida de Tomas Godoy Cruz. Mendoza. 1936. 186 pp. = 4319.453

Watson, Francis. Wallenstein, soldier under Saturn. Appleton-Century. 1938. xii, 439 pp. Plates. D270.W19W3

[Wells, Geoffrey Harry.] Charles Darwin, the fragmentary man, by Geoffrey West, pseud. London, Routledge. [1937.] xiii, 351 pp. QH31.D2W45 1937
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Williams, Kenneth. Ibn Sa'ud, the Puritan king of Arabia. Cape. [1933.] 299 pp. Illus. DS244.W5
"Abdul Aziz has been called the greatest Arab since the Prophet Muhammad . . . More comprehensibly he is styled the 'Cromwell of Arabia' . . "—*Introduction.*

Woodward, C. Vann. Tom Watson, agrarian rebel. Macmillan. 1938. xii, 518 pp.
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Yeo, Margaret. Reformer: St. Charles Borromeo. Bruce. [1938.] xviii, 317 pp. Plates. BX4700.C25Y4
Charles Borromeo was a brilliant Churchman and a leading figure in the Counter-Reformation of the sixteenth century.

Zweig, Stefan. Magellan, der Mann und seine Tat. Wien. [1938.] 370 pp. Plates. G286.M2Z78

Collective

Barrett, William E. Woman on horseback, the biography of Francisco Lopez and Eliza Lynch. Stokes. 1938. xi, 360 pp. F2687.L83
Eliza Lynch was the Irish born mistress of Francisco López (1827–1870), the tyrannical dictator of Paraguay.

Bittner, Ludwig, and Lothar Gross, *editors.* Repertorium der diplomatischen Vertreter aller Länder seit dem westfälischen Frieden (1648). Repertory of the diplomatic representatives of all countries since the peace of Westphalia. Oldenburg. 1936. JX1648.B5

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Contents.—The tragedy of the Indian. — King Philip. — Joseph Brant. — Pontiac. — Tecumseh. — Black Hawk. — Sitting Bull — Captain Jack. — Chief Joseph. — Indian bibliography (pp. 275–280).

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Reprinted from the February and March 1937 issues of More Books, the Bulletin of the Boston Public Library.

Kirby, Chester. The English country gentleman; a study of nineteenth century types. London, Clarke. 1937. 255 pp. DA531.1.K5
Contents. — Classes, types, and individuals. — Lord George Bentinck. — Grantley Berkeley. — The fifth Duke of Richmond. — Sir John Bennet Lawes. — The composite gentleman.

Lansdowne, *Marquis of, 1872–1936.* Glanerought and the Petty-Fitzmaurices. Oxford Univ. 1937. xxviii, 226 pp. Plates. DA990.K4L35

Lukinich, Imre. A history of Hungary in biographical sketches. Simpkin, Marshall. [1937.] 224 pp. Illus. DB922.L8
This series of brief biographies in chronological order begins with Prince Árpád who died in 907, and ends with Francis Déak (1803–1876.) Translated from the Hungarian.

Massachusetts, Adjutant-general's office. Massachusetts soldiers, sailors, and marines in the civil war. Index to army records. Wright & Potter. 1937. 634 pp. *4323.276
"This volume is an index to the army records only, in volumes 1–6 and a part of vol. 7 of Massachusetts soldiers, sailors and marines in the civil war."—*Foreword.*

Masson, Frédéric, *1847–1923.* Napoleone e le donne. Milano. 1934. 285 pp. DC204.M336

Men of Boston and New England. Boston American. 1913. 186 pp. Hist. Ref. F73.25.M53

Sedgwick, Henry Dwight. The house of Guise. Bobbs-Merrill. [1938.] 324 pp. Plates. DC112.G8S4

Memoirs. Letters

Bailey, John Cann, *1864–1931.* John Bailey, 1864–1931; letters and diaries; edited by his wife. London, Murray. [1935.] 325 pp. PR29.B3A4

Bartlett, Vernon. Intermission in Europe; the life of a journalist and broadcaster. Oxford Univ. 1938. 296 pp. D413.B35A3
The chapters include "The Death of Dollfuss," "Hitler's Germany," "That Man Mussolini," and "World War in Spain."

Byron, *Lord, 1788–1824.* The letters of Lord Byron, selected and edited by R. G. Howarth. Dutton. [1936.] xxi, 393 pp. PR4381.A3H6

Campbell, A. B., *Commander.* With the corners off; my adventurous life on land and sea. Lippincott. [1938.] 290 pp. G530.C27

Chardon, Francis A., *obit 1848.* Chardon's journal at Fort Clark, 1834–1839. Edited with historical introduction and notes by Annie Heloise Abel. Pierre, S. D. 1932. xlvi, 458 pp. F598.C48
Descriptive of life on the upper Missouri; of a fur trader's experiences among the Mandans, Gros Ventres and their neighbors; of the ravages of the small-pox epidemic of 1837.

Christian, Edgar Vernon, *1908–1927.* Unflinching, a diary of tragic adventure. Funk & Wagnalls. 1938. viii, 159 pp. F1060.9.C55 1938
The diary of the last survivor of an exploring expedition on the Thelon River in the Northwest Territory of Canada.

Chrysler, Walter P., and Boyden Sparkes. Life of an American workman. Curtis Pub. Co. 1938. 45 pp. Illus. CT275.C578A3

Elliott, Maud Howe. Uncle Sam Ward and his circle. Macmillan. 1938. xiv, 699 pp. Plates. PS3144.W3Z6

Hawthorne, Julian, *1846–1934.* The memoirs of Julian Hawthorne, edited by his wife, Edith Garrigues Hawthorne. Macmillan. 1938. 7, 299 pp. PS1848.A42 1938

Henry VIII, *King, 1491–1547.* The letters of King Henry VIII; a selection, with a few other documents, edited by M. St. Clare Byrne. London, Cassell. [1936.] xxiii, 454 pp. DA332.A17 1936

Hopkins, Anson Smith. Reminiscences of an octogenarian. [New Haven, Tuttle, Morehouse & Taylor. 1937.] 120 pp. CT275.H64555A3

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Kerenskiĭ, Aleksandr. L'experience Kerenski. Paris. 1936. 183 pp. DK265.K397

Kirkwood, David. My life of revolt. London, Harrap. [1935.] xi, 270 pp. Plates. DA574.K5A3 1935
The frank, good-humored reminiscences of the Scotch Labor M.P.

Kornitzer, Louis. Pearls and men. London, Bles. 1935. 254 pp. G530.K64
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An informal, allusive description of the Downs, the Cotswolds, the Mendips, and other districts in the rolling country of southern England.

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Travel in the West Indies, Central and South America, with special interest in banana plantations and the "green havoc" of a plant epidemic.

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Letters by T. W. Parsons

THE September issue of More Books contained a remarkable essay by Mr. Austin Warren about T. W. Parsons, Boston poet and translator of Dante. It was also announced in the same issue that, through Mr. Warren's courtesy, a group of forty-nine autograph letters by Parsons had been presented to the Library by the Countess Francesca D'Aulby, a niece of the poet.

Most of these letters were written to Mrs. and Mr. George Lunt, Parsons's sister and brother-in-law; and the rest to his wife, Anna, with the exception of one addressed to Daniel Treadwell, the distinguished physicist. A large number were sent from abroad during Parsons's travels in England and on the Continent; others, from his seclusion at Wayland and Scituate. The correspondence covers some forty years and deals with all kinds of subjects, from simple personal matters to the Greek Anthology. Parsons's own poems and his Dante translation are, of course, among the most frequent topics. George Lunt, editor of the Boston *Courier* from 1857 to 1863, and long prominent in Massachusetts politics, was a man of ability, who himself published several volumes of poetry, essays, and memoirs; and both his wife and Parsons's were women of wide culture, and even learning — which may explain the range of Parsons's letters. But whatever their subject, the letters are always interesting. Parsons wrote fluently and with felicity. Perhaps he yielded too easily to his favorite pastime of pun-making; yet with all his spontaneity he remained dignified.

There are half a dozen other letters in the Library, written by Parsons to Charles Folsom, then Librarian of the Boston Athenaeum, and to Rufus W. Griswold, editor of the *Knickerbocker Magazine*. Mr. Charles E. Goodspeed, who owns a valuable collection of Parsons manuscripts, has twenty-odd letters by him and about thirty written to him, by eminent men — Emerson, Whittier, Bancroft, Holmes, and others. But the largest number of Parsons letters of literary interest are in the Harvard College Library. They comprise nearly seventy items, written to James Russell Lowell, Andrews Norton, Charles Eliot Norton and Charles Sumner. Above all, the letters to Lowell are important. In these Parsons discusses his poetry with a fellow poet, and his work on Dante with a fellow Dantist. They were born in the same year, and died a year apart. Their friendship lasted for a half century.

In the present issue and in November and December, More Books will

publish these letters — about 175 pieces in all — some in their entirety and others through excerpts. Both the authorities of the Harvard College Library and Mr. Goodspeed have generously allowed us to make use of the manuscripts in their possession.

The correspondence as here published does not aspire to completeness. Undoubtedly, many more letters by Parsons exist which would find their place in a comprehensive edition. But it seems certain that the letters now printed constitute the most valuable part of his correspondence. It is hoped that they better define his portrait both as a poet and man, and that they contain much factual information for the future biographer. From them emerges a significant figure of nineteenth-century New England — a Boston poet whose name is all but forgotten.

The Shadow of the Obelisk

THE earliest letter to Lowell, written in February 1843, takes us directly to Parsons's literary labors. Lowell and his friend Robert Carter started in January of that year a magazine, the *Pioneer,* with the lofty purpose of furnishing the public "with a rational substitute for the enormous quantity of thrice-diluted trash in the shape of namby-pamby love tales and sketches"; and Parsons — in the excellent company of Hawthorne, Poe, Whittier, and Lowell himself — was one of their chief contributors. His poem "Hudson River" was, indeed, the first poem to strike the reader's eye; in the February issue appeared his "Campanile di Pisa"; and now he wrote about his intended contribution to the March issue. The poem which he originally sent — "A Story of the Carnival" — did not please the editor. "I understand the whys of your objection very plainly," Parsons confessed, "tisn't Poetry that's the truth; sprightly doggrel that's all." But he promised to submit "something more decorous," a travelling reminiscence perhaps, "somewhat in the style of the sing-song in the February number — 'Belfry di Pisa' à la mode 'Belfry di Bruges.'"

The following day the poem was mailed to New York, where Lowell was staying for a treatment of his eyes. The manuscript in the Harvard College Library consists of a large folio sheet, folded. On one side is the poem, and on the other Parsons's letter. "You know," he began, "that when one digs into his mind he is often surprised to find what trivialities have taken root among the more profitable seed and, unless plucked up in the sprout, bid fair to bourgeon quite unexpectedly into posies of some sort or other, perhaps vulgar darnel, or it may be pretty enough daisies. Poking into my brain then after the fashion I lighted on a bud or so which — daisies or darnel — I make bold to send you." And then he described the origin of the poem:

> Going home from the Opera one night in Rome I remember a slight sensation which came o'er me as I stepped upon the shadow of the granite obelisk at the entrance of the high street or Corso. I never should have recalled it however, but for happening to see in Chateaubriand, t'other day — in a memorandum running thus "Promenade dans Rome au clair de lune" — "Ombre de l'obélisque — combien d'hommes ont

regardé cette ombre en Egypte et à Rome?" On this hint I spake. It occurred to me that the only thing existing today in Rome exactly as it was in the days of Augustus is that shadow. If it is answered, the obelisk itself — I say no; the obelisk itself has been broken and is now mended. Besides, I believe the Popes have added inscriptions to all the monuments of that kind, with the date of their restoration and so forth, thus preventing the stones themselves from being precisely what they were. I dare say nevertheless that you will detect a kind of fallacy in the thought, and it may be objected to my rhymes that the distinction is not sufficiently palpable between the shaft and the shadow — what might be said of one perhaps might be applied to the other.

Well I won't discuss the matter over Long Island Sound with you — a plague on argument! 'Tis the fever and ague to *l'Immaginativa*. The point is, can any poetry be squeezed out of it or into it? Consider the thing and let me know, is it worth trimming for your Pioneer?

At the top of the sheet, above the poem, there is an India ink sketch showing the obelisk with the shadow at the base, surrounded by buildings. To this drawing he referred: "Pray don't quote Horace at me and translate "ut pictura, poesis" — your poetry's bad as your picture . . . The draught is *not* Piranesi's, I give you my word for 't. It is what I can remember of the scene just to expound the verses." He asked for Lowell's criticism:

If you accept it, I beg you will mark what you think most faulty, as I always desire you to do sincerely by anything of mine. I shall not express my opinion of your critical as well as originative powers, because you may think it merely an exchange of compliments. I will confess to you however how pleasant to me has been your praise — there is a kind of praising that is painful. Do you not inly blush when fools applaud you? And when a lying newspaper cries "Bravo!" one is afraid to look a gentleman in the face.

He told the Editor that he had heard "the most lavish encomiums" about the magazine, for which he predicted a fine future. Unluckily, the prophecy was not to be fulfilled. With its third issue the *Pioneer* ended its young though not inglorious career.

The Young Translator to the Old Scholar

IN July 1843 Parsons published his translation of the first ten Cantos of the *Inferno*. Obviously, the work was favorably received; yet Parsons, as may be seen from his long letter to Andrews Norton written on July 23, was discouraged. "You will best understand the sincerity of my thanks," he wrote to the former Professor of Sacred Literature at Harvard, "by my assuring you that of many letters which I have received, touching my sample, yours is the only one to which I must attach a higher value than that of a mere compliment. It is especially gratifying to me that the only one which requires an attentive reading should have come from such a source, and I beg that you will permit me the farther trespass of a reply."

Norton's criticisms may be conjectured from Parsons's answer, which although genuinely humble, also shows a sense of real dignity. He wrote to the old scholar:

> With your observations upon the importance of first rendering Dante *intelligible* I fully concur, and I set out, impressed with an idea of its feasibility; but I soon found it was often impossible, without versifying some commentator's note, to express clearly in an English version that which even in the original, and for an Italian reader, needs a careful reference to Lombardi or Landino. To have inserted any portion of their explanations in the body of the poem would have been making a paraphrase, and I hesitated, in those parts which the Author has left dark designedly, to intrude my little rushlight. The best scholars must after all be content to peruse the "Divina Commedia" as children do Shakespeare — their delight and wonder mixed up with much ignorance. Were the poet always perfectly plain he would cease to be Dante. He says "behold! I shew you a mystery" — and he shrouds it "sotto'l velame delli versi strani." This must be the main defence for particular passages although I quite agree with you as to the general tenor of the translation.

Then he explains several passages in his translation — lines which later became well known in Dante scholarship:

> For instance — not to speak of the examples which you select — the 69th line of Canto VI "con la forza di tal 'che testè piaggia" is rendered, unsatisfactorily enough, "Strong in his aid who coasting comes e'en now." This version, after varying it a dozen ways, I confess that I adopted in despair. Of course it would not be possible to put this in any form which, without the aid of a note, should signify that it alluded to Charles of Valois.
>
> Respecting this line "il pie fermo era sempr'l più basso," it would perhaps have been easy by saying "climbing" or "ascending" instead of the present word to have made it clearer. But I suspect that you have misconceived the meaning I intended to give "most firmly." I did not design it for emphasis, but merely by way of comparison — my lower foot the most (more) firmly pressed of the two. I see that my grammar is a little out, and perhaps *that* misled you.
>
> Allow me, since you put me so shrewdly to my fence, to have a word in favour of another reading, "Darkling amid, etc. — he seemed." Your objection is apparent and perhaps just. I would only defend it by one of the true though antiquated uses of "to seem." Perhaps I came to it thus: in Latin my sense would be "Per noctem profundam videbatur obscurus," i.e. was seen, or seemed obscure. I remember that I at first had it "Darkling amid the deep obscure *he showed.*" Shakespeare says "Thou seem'st to me young Dian in her orb", that is, *thou appearest;* aspect and seeming I believe in old English are about synonymous.
>
> Bear with me a moment more. You speak of the Francesca and Paolo scene, and this I confess not only my inability but that of our tongue to transfuse into any other form. It is easy to see this by single lines, e.g.

Se fosse amico il Re del universo,
Noi pregheremmo Lui per la tua pace.

Take the corresponding English words — choose the smoothest and sweetest, transpose them in every way, turn them a thousand times; it never can match that music. I have tried to make this new version as close as possible by admitting hardly anything but the literal text, except where absolutely compelled by the metre.

Parsons's translations of the two lines might be quoted here, to make his meaning clearer:

To Him who rules the universe, our prayer
Should rise for thy soul's peace, — had we His love.

In his next paragraph he explained his rendering of one of the closing verses of Canto V: "His lips to mine — to mine, all trembling, pressed." He wrote:

The translation of the line "la vocca mi vacio motto tremante" could not be literal "he kissed my mouth on trembling." It might have been otherwise, but hardly nearer, "My quivering lips to his, on trembling, pressed." To my ear, perhaps a fancy, there is a sense of hesitation in the "la vocca mi vacio" with the Italian pronunciation — as though Francesca stammered it forth with a blush almost. It may be that the sort of cæsura observed at the word "la voc-ca, mi" gave me this whim which I endeavoured to express, however poorly, by a repetition. 'Tis only to a taste and ear like your own that I should prate of these niceties. You cannot feel more acutely than myself how lamentably short I must fall of that master strain of tenderness and harmony.

A year later Parsons received from Andrews Norton another letter (now in Mr. Goodspeed's possession), containing a merciless line-by-line criticism of the second Canto; but at the end the old scholar encouragingly added: "I have thus shown to what sort of corrections I would call your attention, if you persevere, as I hope you will, in your undertaking. I cannot say more than that it seems to me that you have all the essential requisites for it. . ." Parsons put the letter aside; but years afterward, preparing his final version of the *Inferno,* he pondered over the suggestions — accepting, as will be seen, the larger number. On November 9, 1858, he was to write to Charles Eliot Norton, the son of his counselor:

On revising the Ten Cantos already published, and which I had not examined for many years — supposing that they were well enough, or about as well as I could make them — I found with my riper knowledge many things to be amended. My course of reading for the last fifteen years if limited, by choice, has been such as to expand my views of my elected author, and I now wonder at the audacity which led me so many years ago (fifteen — eheu fugaces!) to give to the Press a portion so hastily done of an undertaking so vast.

In this mood it was that I lately referred me to an old letter of your reverend Father's — date 7 June 1844 — containing eight pages of annotations upon my little performance, and every criticism, however

sharp I felt it then, comes to me now as a compliment — never to be repaid.

Yet there was among the despised magazine articles at least one which Parsons heartily welcomed. In the October issue of the *Democratic Review* Lowell paid high tribute to his former associate. "Mr. Parsons, the author of the present version," he wrote, "has already made himself honorably known to the judicious by some original poems distinguished as well for their excellence, as for their purely English classicalness and purity of diction. He is a man of humor, also, and this is another qualification for his task, and no small one, either." After some slight criticisms the reviewer quoted several passages with admiration. "We hope," he concluded, "that he will receive sufficient encouragement to finish what he has so worthily begun. It undoubtedly promises to be the best translation yet made . . ." Parsons acknowledged the compliment graciously:

> *Sir! My good friend,* rather; a name I shall be glad to change with you. That article in the Democratic Review was yours, I believe, and you must allow me to thank you, not for your good opinion, but for taking the trouble to express it aloud. I can relieve myself however in some degree from any oppressive feeling of gratitude by supposing that as your critiques are always so happily done you must always take a pleasure in penning them.

In spite of their connection on the *Pioneer,* they knew each other little as yet. "Twice we have met, once riding and the other afoot," Parsons wrote. "The next time, I hope, will be more favorable for the offer of my hand and a cigar. I will help you to make one with infinite pleasure . . ."

Lowell's Threat to the Social System

THE time soon came when Parsons had a chance to show his own appreciation of Lowell's poetical powers. In the first days of 1844 the latter published his *Poems,* and the Boston *Transcript* pounced upon it with a whole column of harsh criticism. The writer identified Lowell as one of those people who seemed "determined to bring down with a mighty crash the whole social system." He observed "great faults in nearly everything" that the poet wrote. Especially he regarded with suspicion his use of "obsolete, quaint, odd, fantastic words, and of words coined for the occasion." Parsons replied in an indignant letter to the Editor. He insisted that the critic betrayed "more hyper-criticism than acquaintance with the tongue"; and pointed out that Shakespeare, Pope, Johnson, and Byron were also "guilty" of the same innovations as Lowell. To this incident he alludes on January 23:

> You may find in the Transcript of Wednesday evening I believe (possibly you may have seen it), the ungracious and unmerited little snarl which set me to the reply contained in this paper — the printer marred it a grain, which, together with some slips of my own, you must kindly overlook. I am not sure that Shakespeare *does* say *"woundless*

air." If *he* does not however, *I* do; and thought that he had used the same expression before me, a trick which he and some of his contemporaries are apt to be guilty of. "Unrest" I am aware is a good Spenserian word, although I was not sure but Johnson might have omitted it.

In addition to his communication to the newspaper, he wrote an article about his friend's poems:

> Now that I am upon such matters, you may recollect that I said something in the street to you touching a Notice in the "Knickerbocker." The editor thereof wrote to me that one *John Waters* (who is he?) had made request for one, but that if I would write *very fast* and send the article to him *immediately*, he would try and oblige me. In addition to this, he says in his cool Editorial way, "I think Lowell might send me one of his volumes." On this hint, and knowing the greedy nature of literary folks, I transmitted to him along with my piece the volume which you sent me with your love.
>
> I knew that he would value the autograph and be more ready to favour me in the speedy insertion of the Notice; and I knew moreover that very likely you would forget or defer the sending him a copy, as poets are prone to lag in such duties, and that without appearing very small I could ask you for another — *inscribed to me as before.*
>
> You will believe me that I shall value it for this rather than for its beautiful poetry, which I might equally enjoy in a purchased volume. I have read it with great delight, except some of the Sonnets; of which the one I best like is "The Street." You have been fortunate in the typography which is nearly void of errors — excepting one line, by the way, where the transposition of words kills the rhyme: "No steep is hard to climb for Love's white feet" in the "Legend." Besides the name it will be sure to give you, *may it sell!*
>
> For the Notice I must ask your gentlest acceptance, for I wrote it betwixt the "buttock of the night and forehead of the morn" — and after I had written it, I had to erase and alter considerably its general tenor of commendation, as I found I had praised you altogether too much for a critic; therefore, I let my fire go out, and with starved fingers wrote as crossly and coldly as I could over so pleasant a theme. May it only not offend you.

The Notice, five pages long, appeared in the February issue of the *Knickerbocker*. It was by no means unmixed praise. Parsons found in Lowell "a too ready faculty of imitation, and a lack of conciseness." Yet censure was made more palatable by adding that it was Shelley, Shakespeare, and Aeschylus of whom the poet reminded him. "There is throughout, the manifestation of growth; of a continuous advance toward a more decided character," he thought. And of the last poem, "L'Envoi": "It is impossible to read such sentiments as these, without feeling our hearts open to him who gave them utterance. Mr. Lowell is one of those writers who gain admiration for their verses and lovers for themselves . . ."

Conversations on the Old Poets

EXACTLY a year later, in the first days of 1845, appeared Lowell's first volume of essays, *Conversations on Some of the Old Poets.* He sent a complimentary copy to Parsons, who wrote to him on March 12:

> Every time that I have happened in at Ticknor's book-shop of late it has chanced to me that I have overheard some purchaser inquiring for your last volume; and every time that your name was pronounced I have suffered a deserved twinge of remorse for my uncourteous neglect in not giving you a speedier reply to the kind letter which heralded your New Year gift. Indeed, before I had gone very deep into your "Conversations" I had begun to address you a note of thanks; but some friend or other asked me if I had seen the *civility* done to myself in a note towards the end of the volume. I had not as yet cut the leaves so far, and when I found what you had said, I thought it unmeet to give you an answer which should appear simply an interchange of compliments. I *could not* do it, out of the mere detestation I have of that abominable system of mutual praise which renders literature ridiculous. I therefore burned my note, intending to go quite on another tack and play the critic with you as ferociously as if you had called me an "ambitious ass" or "sorry botch in cheap doggrel." But here again I stuck — the gall would not rise — the sneer lacked force — in vain I strove to be savage,
>
> *Fighting against our nature does no good,*
> *We must return to our old flesh and blood . . .*
>
> however ardently I hoped for something to find fault with, my pleasant emotions prevailed and I could not choose but praise and end, as I had begun, with a cordial "I thank you."

The "civility" occurred on page 228, where Lowell quoted four lines from Parsons's poem "On a Bust of Dante." In a footnote he spoke of him as "one of our most truly classical and delightful poets," hoping that his translation might proceed "for the honor of our literature." Parsons enjoyed the praise; but then went on to make his comments, although he couched them in the most polite terms. The letter was sent to Philadelphia, where Lowell, recently married to Maria White, was stopping on his wedding tour:

> It appeared to me at first a considerable fault that you had, in your extracts from Chaucer, given *your own* version instead of the original text. I did not gather from anything you had previously said that you were going to modernise him. I took it for granted that Master Philip was reading word for word what was set down for him; and in perfect good faith I took all he quoted without mistrusting it was not Chaucer's own.
>
> Nor was it until I came to the description of the Shipman — "wonynge fer by Weste" — that I discovered I had been reading an altered version. You may think this odd, and so do I on recurring to

the former extracts and seeing how much less obscure they are than the original. But being somewhat familiar with the antique phraseology, I was not at first struck with any unusual facility in the reading. When I got to the Shipman, I was taken by surprise with the word *hack* — "upon a hack he rode" — I saw that this was modern, and soon after I came to the word *exciseman* in the same passage. This led me to turn to my Chaucer and I then for the first time was aware that you had been slightly altering the cut of the ancient garb.

I readily appreciate your motive for making this change. He would hardly be intelligible to the major part of your readers without it, but would it not be well, in your next edition, to let it appear more distinctly in the outset what variation you were about to make? As far as I can see, it is not before the 84th page that Philip speaks of his excerpts as *translations.* It is true he confesses to one misquotation — *now in his colde, colde grave* (pp. 18–19) — but the manner of his admission led me to suppose that all the rest was authentic.

Quoting from Lowell's dedication to his father, he continued:

I will not profess to think exactly as you do about Pope and other matters. I must avow that I too from many of your opinions must wholly — yet I hope, as you happily say of your reverend Father, "with the large charity of a Christian heart"— dissent. But at the same time, allow me to gratify myself by observing that upon many other points you have expressed in the most felicitous manner ideas that I have long possessed in a certain dim and muddy condition; but which I never made out clearly to myself. I am glad to hear that the "Conversations" are so successful. I find that everybody has read them, and, though I cannot agree with such a judgment, I should not be surprised if you got more praise from the world for this volume than for your Poems. The better sort of English Journals are also — I am very happy to perceive — more just than usual and confess that we have *one Poet* at least.

A Temperance Pledge

FOR the next three years there are no more letters to Lowell. There is, however, among the manuscripts owned by Mr. Goodspeed, a document which may be printed here. It is a temperance pledge by Parsons and two of his companions, W. Austin Parks and S. Augustus Parks. It reads:

We, the undersigned, do hereby solemnly pledge ourselves, on the Holy Scriptures, to abstain entirely, for a term of three years from this date (August the fifth, MDCCCXLIV) from the use of all intoxicating drinks; from opium, laudanum, and every other inebriating liquor or substance, unless the same shall be expressly permitted to us, by the written recipe of a physician; or in case of some accident, such as shipwreck, or other unforeseen calamity, when such liquors or substances shall be manifestly necessary for the preservation of our lives.

In confirmation of which solemn vow, we do hereunto annex our

names, being of sound mind, and seriously determined rigidly to adhere unto this our mutual promise.

What excesses, if any, prompted the poet and his friends to make the pledge is not known; but it may be taken for granted, without further research, that they kept their word. How long after the expiration of the term? The question will probably never be answered. It is certain, however, that Parsons, who alone interests us here, did not remain a tee-totaler all his life. Appreciative references to wine and ale occur in many of his letters. And further, we have the testimony of the late Mr. Joseph Edgar Chamberlain, the "Nomad" of the Boston *Transcript,* who in a charming paper read before the Omar Khayyám Club of America vindicated the poet's memory as one who "deserves a seat forever among those who sing Omar's praises." Mr. Chamberlain reminded his colleagues of Parsons's delightful poem "Saint Peray," and confided to them that on the first occasion when, late in the poet's life, he met him, Parsons was "a little unsteady" — which did not prevent him from writing, before his eyes, some exquisite verses.

Certainly, Parsons was not idle during the three years of his excessively good behavior. He contributed poems to the *Knickerbocker Magazine,* among them "To a 'Magdalen,'" inspired by one of Guido's paintings, whose baroque beauty was much admired in the nineteenth century. The manuscript, addressed to Rufus W. Griswold, is in the Boston Public Library. There are some minor changes between the autograph and the printed version. The third line of the second stanza, for example, reads in the original "Ere with pain they oft had parted," instead of "Ere the smile they wore had withered"; the third line of the last stanza reads "Art thou with those dewy eyelids," instead of "Art thou with dishevelled tresses," and so on.

Another of Parsons's poems written at that time was a lamentation over the death of his beloved, oh, ever so many years ago:

But lately, wandering in a wood,
I caught within a brook
Which mirrored that dark neighborhood
The sadness of my look;
Reading therein, as in a book,
The story of my life,
I saw the world had naught for me;
Father — nor friend — nor wife.

An altogether imaginary woe this was, a somewhat heavy imitation of Poe, very different from Parsons's genuine work. The poem reminds one, too, of a strange letter, also in Mr. Goodspeed's possession, which no one who has seen it has been able so far to explain. It is by Thomas W. Parsons the elder, and is dated Paris, September 28, 1845. "Since I had the pleasure of seeing you," old Parsons wrote to a certain Mr. Ellis in England, "it has pleased the Great Disposer of all human events to afflict me in no common manner. My wife has been called to her final account. She died on the 12th of August in giving birth to a son, who survives her. By this heart-rending affliction I am reduced to the most wretched of all human conditions; henceforth I have no part with mankind and all worldly happiness to me is at an

end . . ." And much more, in the same lugubrious tone. Now the strange thing about the letter is that while it was penned the writer's wife, a woman in her middle fifties, was living peacefully (although perhaps not without worries about her husband's Paris excursion) in Boston in their house on Winter Street. There she continued to live some twenty-five years longer.

Modern Florence — The Horse-Troughs of Arles

TOWARD the end of 1847 Parsons went abroad. He was travelling in the company of Daniel Treadwell, the former Rumford Professor of Physics at Harvard. On the second day of the New Year he wrote a long letter to Lowell describing, rather regretfully, the changes in Florence:

> I arrived in Florence a little more than a week ago and found the ducal tower casting its shadow on the same spot in the Great Square and the same statues on their ancient site and, as it seemed to me, the same men at the Post Office asking for letters and the identical mountebank crying his pills and the very peddlers retailing their small wares with the unaltered cry of *Signori miei! Un'paolo soltanto! Ecco Signori — tutta seta — per un paolo soltanto!* and all the other sights and sounds that amused and confounded me many years ago.
>
> Yet don't imagine that Florence has been wholly at a stand still. I observe many changes — some beneficial and some sad ones. The principal street has been widened and adorned, but to the destruction of the old café where I used to breakfast. The square and the bridges are lighted with gas, but an ugly brick chimney where the nasty stuff is made mars the lovely view down the river and looks out of place amid the young vineyards. Some new figures have been set up: the four seasons — Flora, Pomona, or some of that tribe — but I miss the old red-nosed woman of whom I used to buy candles and pine-tree-cones. The pretty little flower girl that used to offer me nosegays of a morning is grown up a strapping woman and does not remember me and I'm glad she does not, for she is altogether too familiar with the dirty man that roasts chestnuts at the corner. And then, greatest change of all, the ancient mansion in which I used to lodge — the Palazzo Accaioli — has been altered into the "Grand Hotel Royal de l'Arno" in which I sit, o'erwhelmed with these unpleasurable reminiscences, and concocting internally a jumbled quotation about time and change and sisters three and the fatal urn that holds our destiny and the
>
> *Sors exitura — et nos in aeternum*
> *Exilium impositura cymbae.*

They came to Italy through Southern France, and at Arles were shocked by the sight of the destruction of old Roman monuments:

> The mention of the gas-house chimney down the Arno reminds me of another queer contrast which I encountered in France. At Arles upon the Rhone in Provence there is an old church without the walls —

quite a ruin and in the midst of ruin. The fields around were once a famous place of graves as you will find in Ariosto, or look in Dante if you have him at hand, towards the end of the Ninth Canto:

Si come ad Arli ove'l Rodano stagna
. . . . . .
fanno i sepolcri tutto 'l loco varo

I had stopped a day at Arles on purpose to hunt out the remains of these tombs, and on a fine morning Mr. Treadwell and myself went in quest of them. About a mile from the river we came to a great manufactory of locomotives for the Marseilles railway, not yet completed. We walked under and along the high wall of this establishment and amid the ringing of heavy hammers and the clash of railroad iron and the whir of grating wheels issued upon a road along which were scattered without order — some reversed and others half buried in earth — many stone troughs, seemingly of no use or free to any man's use. These were the tombs! And crossing a little ditch into the churchyard we saw indeed the whole ground strewn with these remains — many apparently in their original site and others displaced and inverted to form rude bridges for the little rills about the fields. An old woman told me that a great many had been dragged away and stuck around the road or carried into the town to serve for *horse-troughs,* because they were in the way of the railroad!

I went into the chapel and down into the crypt. There are bones everywhere and I took up a skull that might have been a Saracen's and selected a few of his teeth for a memento. When we came out into the sweet air again and were walking among the weeds and fragments and tracing here and there a Roman relic and making out a crusader's sword sculptured on the lid — much as I have seen them in the Temple Church in London — all at once the screech of the steam-whistle and the piff-piff of the engine and the thunder of the iron cars carried our thoughts to an altogether different *train;* that is, the train for Aix that started at one P.M. I put my Dante in my pocket and lighted a cigar . . .

He agreed to correspond with Lowell during his absence, and so he reminds the latter of his promise. Lowell's letter, as a later note testifies, reached him in Rome. "Many in Rome besides myself," Parsons acknowledged, "were glad to hear about you, especially William Story; nor did that arch-aristarch the fair Miss Fuller fail to enquire lovingly concerning your welfare."

Experiences in Revolutionary Italy

THERE is also another letter by Parsons from Italy — the earliest in the group given by the Countess D'Aulby to the Boston Public Library. It was written from Naples to Daniel Treadwell, whom Parsons had temporarily left. The inventor and the poet — the former in his fifty-seventh and the latter in his twenty-ninth year — were close friends. In later years they used to meet, with a few others, during summers at Sudbury; and it is well known

that Longfellow's poem "The Wayside Inn," composed in 1863, was devoted to this little group. Parsons was "the Poet" in the tale, and Treadwell "the Theologian," although in the latter impersonation Longfellow took considerable poetical license. Professor Treadwell had invented many machines — for making screws, bolts, nails, and rope; he also manufactured power presses and steam engines, and made a new improved cannon — but he was no theologian. In fact, he was an avowed skeptic. "I consider the Christian's belief," he once wrote, "as of more value than anything else he can possess in this world; but from the peculiar construction of my mind I sadly fear that it is a treasure not for me."

In his letter Parsons gave a lively account of his impressions of the Bay of Naples, his walks about Pompeii, his encounter with the French sentry at Salerno, and his visit to the ruins of Paestum. He walked, one evening, the ten miles from Sorrento to Castellamare. "The moon rose," he wrote, "and we had a wearisome yet a delightful walk in full view of the distant lights of Naples and the glare of Vesuvius. . . There was some difficulty in finding a tavern, for soldiers are quartered everywhere; yet we succeeded in getting beds and we tumbled into them supperless partly because we were too tired to eat and partly because we were too poor, having barely carlines enough to pay for our lodging and our fare by the railway." Then follow his adventures in the country-side near Salerno:

> From Nocera we went together, by diligence, to the famous old town of Salerno where diligences cease and the wild country begins. Here we found plenty of troops with artillery posted upon the street. After supper we were walking quietly up Marina and were hailed in a most imperious way by the guard just as I was at Saint Elmo. They demanded who we were and accused us of insolence in not responding at once to their "qui vive!" One of them was quite angry and accused us of being Frenchmen. "Vous êtes Français — vous savez bien les règles," said he, and to avoid further parley two of our party with myself turned about to walk the other way. We had not proceeded far before two other sentinels crossed our path and shouted, "Who goes there?" We replied civilly and received orders to walk by — *one at a time, at a distance of ten paces* — and in this way were suffered to pass.

They wandered from one farm-house to the other until Parsons was dreaming of Virgil. But war-torn Calabria was not the safest place for tourists, as the young American was soon to discover:

> Next morning we started long before sunrise and drove through a lovely country watered by several streams and in some parts as well cultivated as Tuscany. The road excellent, no beggars — a handsome sturdy race of men and very civil. In many of the fields fine old oaks are scattered about as in a park and beyond the farms arose a noble range of snowy mountains covered with a considerable growth of fine timber. To this succeeded a more savage country — downs covered with furze and a sort of heath with plenty of wild duck and plover and always in sight of the beautiful gulf of Salerno. Here everything is quite Virgilian — shepherds with their flocks, a Meliboeus under every beech, farmers

that seem to have never change of fashion either in dress or tillage. We stopped at a farm-house where some peasants were feeding on garlick and bacon — the hut filled with smoke as in the Augustan days before chimneys were known. Among these boors we found some boatmen whom we engaged to take us over the Sele — a river not unknown to the poets.

Half a mile farther we arrived at this stream which divides the loyal from the revolted territory and here was a rude guard-house filled with armed men of the district who permit no passing from the other side. A padre was among them who advised us to take two or three guards with us, for he said the people about Paestum were *up* and a few days before a skirmish had taken place in which many were shot. It seemed altogether like being in Spain. In fact I doubt if any part of Spain is in a more lawless condition than some portions of the Calabrese. After a long delay the boatman came up and took us across the Sele which was much swollen — very rapid and had a dangerous look — the old bridge having been swept away by the torrent and a new one cut down within a *few weeks,* to check the march of the insurgents. We got to the other bank having obtained a permit from the Intendant of Salerno which did us good service.

The ancient ruins of Paestum — older even than Athens — provided much more suitable experience for a poet with a classical turn of mind. But that passage has already been quoted by Mr. Warren. The post-script may be printed for its historical interest:

Yesterday afternoon the Constitution came out. It is wonderfully liberal and was received with the most furious enthusiasm. The scenes that we witnessed in Toledo on the former *great day* were trifling to the madness of last night. The street and the Palace Square was brightened by thousands of torches — torch light processions, banners, speeches, songs, bonfires, improvisations at the Cafe kept us awake till midnight and this morning I see that preparations are making for an illumination of the palace. Bad rumors from Sicily. . .

Practising Dentistry in Winter Street

BY July 1848 Parsons was back in Boston. On October 6 he sent these ingratiating lines to Lowell:

When I was in Naples, I looked about for some little remembrance for you, among other friends, and was long in doubt what fitting trifle I might select that you might not disregard: whether an ancient lamp — *that* would probably have been spurious; a picture — that was beyond my means; a brick from Horace's villa — hard to carry; a bottle of the "*præceps Arno*" — too likely to leak out; a jaw-bone from a vineyard near Virgil's tomb — too professional, and *possibly* not Virgil's; a twig of laurel from the same locality — that would be coals to Newcastle. Thus and thus did I raise objections to every gift, until happening to be in a

lava-shop, I ordered the artist to cut me Shakespeare's head which he copied so tolerably from an engraving that I bade him carve me two others, meaning one for you.

If you will honour me now by accepting one of them, I shall be most glad that I brought it so far. There are two colours of lava — choose which likes you best, and the other I will keep until I find another friend that cares as much for Shakespeare, or me, as I flatter him and myself by presuming that you do.

This is the first letter in which he mentions his work as a dentist. Both Lowell, the poet, and his father, the Reverend Charles Lowell, were Parsons's patients. He apologized for not having been able to see the latter when he had called: "being at the instant too closely occupied to leave off . . . I missed the opportunity of taking him by the hand." And he hopes that the old gentleman was well served by his assistant during his absence.

It was while he was practising his profession that, a year later, an unpleasant mishap occurred — his purse was stolen. Parsons strongly suspected that a woman patient, who described herself as a servant in the Reverend Charles Lowell's family, had done the mischief while he was busy at his bench in the adjoining workroom. He was in a quandary. "Supposing that the woman in question," he wrote to Lowell, "might be an old and valued servant of yours, whom you have always believed trustworthy, I was at first unwilling to impart my complaint to you; but, on the other hand, as you may have had reason to suspect her before and as it is moreover right that you should be put on your guard, I have concluded to inform you of my loss and of my suspicion." The money amounted to only seven or eight dollars, but the purse itself was a valued gift. "Had the money alone been taken," he protested, "I would never have complained, but the depredation has fretted me exceedingly when I think of the pleasant memento I have lost of a very dear friend."

It is not recorded whether the purse — silk-lined and edged with red — was ever returned.

Miss Peabody's Aesthetic Papers

IN May 1849 Elizabeth P. Peabody issued from her bookshop in West Street a volume called *Aesthetic Papers* — a collection of essays, stories, and poems, assembled by her upon "a high æsthetic ground." One should remember that the age of Transcendentalism — of the *Dial* and Brook Farm — was not yet entirely over; and Miss Peabody's earnestness concerning the fundamentals of life was certainly not affected by the passing of years. Emerson, Hawthorne, Thoreau, and J. S. Dwight were among her contributors.

Lowell was interested in the fortunes of the volume. Afraid that the *Courier* might handle it roughly, he asked Parsons to talk to Samuel Kettell, the editor, who was a friend of his. Samuel Kettell was a mild-mannered man, but one who occasionally went on a rampage. A linguist of prodigious versatility and the compiler of the first comprehensive anthology of American verse,

he was also a critic. And he could write, when he wanted to, "savagely and scurrilously," as Parsons put it. "He contemns the kind of literature exemplified by this book," the latter advised Lowell, "and I fear that it would have been an unfriendly office to give it to him with a *carte blanche* to say at random what he thought." To save Miss Peabody's venture from disaster, Parsons was willing to write the review himself:

> Now I have looked into these Aesthetic Papers and amid many things that I dislike I find others which I consider too excellent to be dismissed with a sneer. Mr. Hawthorne's Main Street has charmed me into a semi good nature with the publication, and I have thought that I might render Miss Peabody more true service by penning a slight paragraph myself. I cannot write a *puff* and you must not ask me to. But if you will give me the permission I will say what I candidly think of this affair, premising that I cannot compliment some of the *verses*.
>
> Of Emerson's and Hawthorne's papers I can honestly say something favourable, and if I may qualify my notice with some dispraise I shall be happy to try and write a brief comment that may help the *sale* of the brochure in question.

He adds, just as an after-thought: "I think that Mr. Thoreau has got into better company than he deserves and doubt if there is much in him." As will be seen in later letters, this was not Parsons's only critical blunder. Thoreau's essay happened to be "Resistance to Civil Government."

Epitaph for a Friend

FOR a variety of reasons, Boston often elicited Parsons's grumbles. In the first November after his return from Europe, he complained to Ellen, wife of his friend David Steuart Robertson, about the sidewalks. His letter is in the Boston Public Library:

> Possibly it may be more tolerable with you but here it is thrice villainous. Just a year ago I was wandering about the dismal streets of Lyons — and I remember walking with Henry Rice down to see the confluence of the Saône with the Rhone and vividly does my memory recall the mud and slosh and greasy pavement and horrible old market women with iron elbows and garlick breath from leathern lungs — and wooden shoes. Oh how I paddled about in the half frozen slop "by the *blue* rushing of the arrowy Rhone" as Byron says — feeling *blue* enough myself but wondering how he could see any colour in the Rhone save that of a country clay-pit. Then I vowed to myself if I ever was pent at home by rainy weather, I never would abuse Boston streets again or rail at our icy sidewalks. But upon my word methinks our dear old town is out-lionizing Lyons.

Yet living in Boston had its compensations. Toward the end of the letter, the writer casually remarks: "James Lowell came here today and presented me with his new book which bids fair to be popular. I mean the *Biglow Letters;* another thing of his, *A Fable for the Critics,* is not so fortunate."

David Steuart Robertson died in the following July. "Steuart's Burial," printed in Parsons's *Poems* of 1854, as also in later editions, is one of the poet's most genuine and touching compositions. It became also his sad duty to write his friend's epitaph. The manuscript of the inscription, with a ten-line stanza also engraved on the tomb-stone at Lancaster, is in the Library. The latter varies slightly from the printed text, which begins

> *Here Steuart sleeps; and should some brother Scot*
> *Wander this way, and pause upon the spot,*

undoubtedly an improvement upon the manuscript version:

> *To Steuart's grave should some true-hearted Scot*
> *Hereafter wandering, pause upon the spot . . .*

The Library has a letter from Parsons to Charles Folsom, then librarian of the Boston Athenaeum, expressing thanks for procuring for him Astle's volume, an authority on the lettering of sepulchral inscriptions. "Your kindness," he wrote, "has provided me exactly what I desired. Will you allow me further to trouble you by subjoining a copy of the Inscription that it may have the benefit of your critical eye, before it come to the stone cutter's *last hand?*"

Parsons's elegy on the death of Daniel Webster was originally printed — like so many of his poems — in the form of a broadside. It was entitled "Twenty-Fourth of October, 1852," the day of Webster's death. The Library has a copy with the poet's dedication: "Prof. O. W. Holmes, with the kindest regards of his friend and servant, T. W. P." Mr. Goodspeed owns a note from Parsons to James T. Fields, to whom he had also sent a few copies. "There were not many printed," he remarked, "but you may wish to give one or two away to those of your friends whom they may please. I will myself send one to Mr. Longfellow and will you have the goodness to hand to Mr. Whipple, with my compliments, the one upon which I have written his name. Perhaps the thing is too long, but if you tell me so I will answer you. It shall to the barber's with your beard . . ."

True enough, the poem was too long, although hardly more so than Mr. Fields's beautiful flowing beard. It *went* to the barber's, for in the collected *Poems* five or six of its stanzas are absent. Several lines, too, were rewritten. Yet Parsons did not easily yield to criticism. There is a letter from him to Charles Folsom, also referring to the Webster poem:

> I received on Saturday with great feeling of your kindness the paper containing your suggested changes in the "Elegy," etc.
>
> If our language had a *larger* word than frigate, equally poetical, I should gladly adopt it. The objection to *"war-ship"* is that a *single* word is more forcible — and on the whole I do not know that it is necessary in the first line to have any enormous image.
>
> You ask me if I wish to have it thought that he considered the mere question of harmony at such a moment.
>
> By no means. The sense is: Mr. Webster, on his death bed, said "poetry — poetry — Gray — Gray —" He did not, "even at such a moment," disregard the charm of *harmonious numbers.* The *harmony of numbers* is, I know, a little pedantic and learned; but I think it is in-

telligible to those who know or bear in mind the fact above mentioned. As you did not speak of Ulpian and the stanza about "Caesar leaves others — etc." I hope that you did not find any essential objection to them.

Parsons's Poems, Published in 1854

FROM July 1851 till October 1852 Lowell was visiting in Europe. Upon his return he presented Parsons — reciprocating his gift of a Shakespeare head — with a Talbotype picture of Venice. Parsons was happy, and addressed a long poem to Lowell, beginning:

Poet and friend! if any gift could bring
A joy like that of listening while you sing,
'T were such as this, — memorial of the days —
When Tuscan airs inspired more tender lays . . .

A year later, in October 1853, Lowell's wife died. "I could not say how keenly I felt your loss," Parsons sent his condolences. "There are so many nearer to you whose sympathy must be more dear; but little as I had seen of Mrs. Lowell, I felt that I had a full right to share the sadness of your house upon that mournful day that followed so close upon my visit." On that day Mrs. Lowell had read the poem; and Parsons was glad to learn from Lowell that the verses had given her pleasure.

In the following spring he was busy collecting his poems for a volume to be published by Ticknor and Fields. On March 25 he wrote to Lowell:

> I thank you for permission to use those verses whose value is, to my mind, the gentle association with her who praised them. I shall use your *name* also, unless forbid, to grace and dignify my volume about which Mr. Fields is so hurrying me that I have only time to tell you that he shewed me last night Mr. Longfellow's poem in the April "Putnam's Magazine." They are to me the most touching lines that I have ever read from his pen; and I sincerely hope they will give you as tender a pleasure as they did to me.

Longfellow's poem was "The Two Angels," commemorating the birth of his child and the death of his friend's wife.

Lowell willingly assented to Parsons's request. "I think I may fairly plead," he apologized for not having answered an earlier note, "that I was hardly accountable for what I did *not* do, for things did not make their natural impression on my mind at that time. . . Pray forgive me, and the more faulty I am, forgive me all the more. I know we Christians are not forbidden to forgive our friends, but as they are proverbially said to be our worst enemies, perhaps they come under the rule." The rest of the letter — which, with some others by Lowell, belongs to Mr. Goodspeed — is quoted here in its entirety:

> As to the poem you sent me, I told you how much I liked it and what peculiar circumstances there were to make me like it more. I am sure I should be glad to see it printed, and think it hardly necessary to

say that any friendly association of our names cannot be otherwise than very pleasant to me.

I am glad to see a volume of your poems announced. It is something I have long wished to see, and I am certain its coming forth will establish your reputation. It was only two or three days ago that I was reading over some of those which I had and thinking how good they were.

You have an advantage over most of us in having complied with the *nonum prematur in annum,* and in making your collection after your judgment is matured.

I wish I could see you now and then. You will say I have only to come to Winter Street, but if I come in the day time, I am an interruption and an impertinence, and if in the evening and do not find you at home I have only to trudge back again. Whenever you will come here, you shall spend the night, and go off as early in the morning as you like.

Parsons asked Lowell if he might consult him about the poems which he had once contributed to the *Pioneer*. Lowell helped to revise "Campanile di Pisa," leaving out two stanzas and making changes in half the lines — not always to their advantage. But Parsons was satisfied. "I take the Tower," he wrote, "which I shall ever value as a pleasant remembrance of the happy days I spent in Pisa — and of your friendship." Then he continued:

> And now for your comments which came yesterday, I feel much debtor for 'em, and many of them I admire. Were you not such an Alexander of a poet, you would be the Diogenes of critics. Yet think not I mean to tax you with any cynical faculty; but on the contrary think it very good natured and generous and *honest* in you to tell me how you think about my things. I repeated to one of my *faint friends* one of your judicious suggestions to which he agreed, adding that he "always" thought that so and so was bad. Then answered I, "It seems you are sagacious as James Lowell, but not so *manly* — for he told me and you couldn't."

In May Parsons's *Poems* appeared. Among those who congratulated him was Charles Eliot Norton. Parsons thanked him for his "friendly and elegant commendation." Approbation like his and his father's, he wrote, were his only reward and stimulation.

But there is also another letter by him, dating from this time, which makes the reader sad. It was written not by the poet, but by the dentist. He had an appointment with Lowell for a certain day at twelve. A quarter of an hour earlier he went out on an errand, hoping to be back in time; but when he returned, Lowell had already gone. "I console myself in some degree by the thought," he excused himself, "that there is no imminent danger in the present condition of the faulty molar; and that but for the discomfort, if there be any, it might remain for weeks without damage." He begs for another appointment, promising to be "as faithful as the Fates will permit." Parsons's epistolary addresses to Lowell gradually changed from the initial "My dear Sir" to "My dear Lowell" and finally to "My dear James"; but this letter unexpectedly begins again with "My dear Mr. Lowell." Happily, the familiar greeting returned soon.

In January 1855 Lowell gave a series of lectures at the Lowell Institute, and Parsons was asking for tickets. "Here is a 'great fact' in the story of your reputation," he rejoiced, "which envy cannot confute. I am glad on't, and I *shall* 'stand up' for you and your lectures; but there will be small need of a champion. I shall only come in like the man at the coronation — and not a fighter 'à l'outrance' — the *utterance* I am full sure will be all on your side." He asked his friend if he could not drop in some evening after the lecture in Winter Street and relieve his drought "with — an apple." As mentioned before, Parsons was not always a tee-totaler.

Norton's Vita Nuova

AFTER two years' study in Europe, Norton — thirty years old — returned in 1857 to America. He brought a present for Parsons — a reproduction of Giotto's portrait of Dante, from a wall of the chapel in the Bargello, the only likeness of the poet made during his life. Parsons was deeply touched by the attention:

> I *did,* I believe, just acknowledge your kindness and the receipt of your valued gift. But I hoped I might have the pleasure of seeing you immediately after your return from abroad, and saying to you, better than this pen can say, how large a token of friendship it seemed to me, and how proud a welcome I gave it. It came to me, not long after the arrival of a beautiful bust of the Florentine poet, a posthumous tribute of affection from my late friend Henry Wales, of whose munificent remembrance of Harvard College you are well aware.
>
> I have had the photograph set in a handsome frame, carved in imitation of a vine-stalk, with a few leaves — this also was a present from my wife — and I am never weary of exhibiting them to my friends.

He thanked Norton for his interest in his translation which, he said, once he had hoped to dedicate to Andrews Norton. He added:

> The Inferno has been lying by me for many years, as complete, I suppose, as I shall ever be able to make it. But having come out of that dusky realm "a riveder le stelle!" I am so spell-bound by the splendours of the Paradiso, and my mind is so much occupied by its theology and the grave allegory and general interest of this wonderful poem, that the little time I have of late been able to bestow upon my studies denies itself rigidly to the wearisome and thankless task-work of getting out sheets for the press.

He sent Norton a copy of the November 1858 issue of the *Christian Examiner,* in which his version of Leopardi's poem "Bruto Minore" appeared. "I hope that my translation may please you," he wrote, "although I have not restrained myself to a strict rendering of the original."

Norton's own translation and studies of Dante's *Vita Nuova,* much of which first appeared in the *Atlantic,* was published in book form, although for private circulation only, in 1859. Parsons received a complimentary copy,

and was much impressed by the gift. On December 9 he wrote this letter to Norton:

> Today, having been kept in the house by sickness, I have indulged a good part — the *best* part — of the day with a continuous reading of your *Vita Nuova,* and my sick day has proved so pleasant that I could say to the coming week "o si sic omne!"
>
> I am afraid, at this late hour, to sit later at my table but I will add this word that, among your beautiful versions, I am especially charmed by the XLI Cap. and the Sonnet on the ninety-third page, commencing
>
> *O pilgrims who in pensive mood move slow*
> *Thinking perchance of those who absent are . . .*
>
> Bello! bello! Bellissimo! I have not yet read all of the notes; but I shall carry the book with me to the country, where only I am permitted such tranquillity as your chaste volume craves.

He penned a poem in praise of the book which he wanted to send to the author, too; but changed his mind and sent it to Lowell, then editor of the *Atlantic.* "If you think the Sonnet good enough for him," he wrote, "you must think it well enough for any corner of your next number, in combination, perhaps, with your matter." Lowell showed the poem to Norton. "Dear Charles," he jotted on Parsons's letter, forwarding it to Norton, "Will you bring the *canzone* down again to me? I like it and see a way of printing it without violating privacy." At the botton of the manuscript there is a pencilled note: "Not printed; at my desire. C. E. N."

And so the poem is published here for the first time — published it must be admitted, for its personal interest rather than its poetic value:

Norton, whose name is numbered on the scroll
Of sacred scholars, I receive thy book,
As a large legacy from soul to soul,
To hide within my shelves' most private nook:

Not many eyes upon thy gift shall look;
But now and then a wandering sprite may come,
Some thoughtful man, of mild and furrowed face,
Cheap-clad, perchance, and wan as any ghost,
Whom his much learning makes, not mad, but dumb,
Yet whose few words have Truth for their best grace:

Him will I show what books I value most:
Then in the shadow of mine honoured bust,
Will draw my Treasure forth, breathing away
From the meek marble the collecting dust,
And to my studious visitor will say
This book I lend not; for I would not miss
Its gathered lore, not even for a day;
Behold his Father's bust! who gave me this.

Norton, shy though he was at such praise, must have appreciated the poem and

the sentiment which prompted it, as may be seen from another letter by Parsons. "Your request to keep my verses unpublished," the latter wrote, "is a most grateful compliment, and I am happy to say they are wholly yours . . ." The poet merely asked for a copy of his verses and permission to show them "to a fit few."

Dante on the Constellation of the Southern Cross

PARSONS'S first letter to George Lunt, addressing him "Editore dottissimo ed amico carissimo," was written on New Year's Day of 1859. They were not related yet; it was five years later that Lunt, then sixty-one years old and twice a widower, married Parsons's sister Adeline. Besides being a voluminous writer, he must have been also a good talker. Parsons's letters refer to an argument which they had on the nature of air. The poet, although he had no ambition to be taken "for a scientific man," did not want to be outdone by the editor. He had the last word:

> But this is all very trifling talk on my part. I should be very sorry to be mistook for a scientific man or a pretender to science, the requirements for which are such as I have never enjoyed — such as freedom from interruption and serenity of soul — for any long period. I fancy there are many boys in the High School that could make both you and me look sheepish with their questions.
>
> For my own part I am sure there was a boy twenty-five years ago at the Latin School that could have put me to the blush with his Latin and his Logic, not more however than with his mathematical and scientific acquirements; and his name was Tom Parsons.

There is a long letter — written to his wife on February 8, 1866 — in which Parsons discusses the possibility of Dante's having seen the Southern Cross. The problem turns around the alleged assertion of Friedrich Humboldt, the great German naturalist, according to which the antarctic constellation of the Cross was visible in Dante's time. To Dante scholars the letter may be of real interest. It is printed here in full.

> You are well aware that just as Englishmen claim for Shakespeare that he knew everything about law, mathematics, logic, medicine (as for instance where he says "what rhubarb, senna — or what purgative drug, etc."); of anatomy (as where Hamlet declares that "each *petty artery* in his body is hardy as the Nemean lion's *nerve*"), thus evincing a profound insight into the Harveian system, nervous ganglia, etc.; of geology (as when the aforesaid Prince says that the play is called the mouse *trap* — marry, how? tropically), thus indicating, altho Mr. Agassiz might combat his localizing trap in the tropics, a considerable knowledge of what Messrs. Buckland and Lyell have since *re-invented,* or discovered; of ornithology (as where he distinctly notes the subtle distinction between a hawk and a handsaw) — so also, you must be well aware, I repeat, that the Italians claim for their great poet a similar anticipatory intuition into "all of the 'ologies from aer– to zo–."

You remember Mrs. Botta, of New York, gave me a book, last summer, written by her husband, in which he re-iterates this pardonable plea for his illustrious countryman. Most scholars would receive this as a pleasant literary fantasy, and as scholars seldom have much science, few scientific men would think it worth while to contest such a question seriously. Still, while it remains wholly unrefuted, it is presented now and then with a new force or in such new way as to awake the attention of some genuine investigator, such as Jeffries Wyman, for instance, who accosted me on this subject as we casually met in the Athenaeum on Saturday, and called up the matter of Mr. Botta's book which it seemed he had been reading and which had acquainted him with the claims set up for Dante — of having known of the antarctic constellation of the Cross.

Dr. Wyman asked me if I really thought the poet was before his age in astronomy? and when I replied that I supposed he *was* in advance of the men of his age in this, as in most matters, though not of the knowledge that was in the world — he rejoined, "You know that Humboldt in his *Cosmos* says that in the time of Dante this constellation was probably visible." I answered him that I knew what Humboldt said, but *was* that the case? *were* they visible? The Doctor replied, "Such a man as Humboldt would never have made such a statement without assurance of the fact."

It is worth knowing just what Humboldt's exact statement was. The scientist first quoted the passage of the *Purgatorio*:

Io mi volsi a man destra, e posi mente
All' altro polo, e vidi quattro stelle
Non viste mai fuor ch' alla prima gente,

Then, turning to my right, I stood to scan
The southern pole, and four stars there surveyed,
Save the first people, never seen by man.

Humboldt further remarked that the constellation was first named "Cross" ("croce maravigliosa") by Andrea Corsali in 1517. "The Florentine extols Dante's 'prophetic spirit,'" he wrote, "as if the great poet had not possessed as much erudition as creative genius; as if he had not seen Arabian celestial globes, and held communication with many oriental travellers from Pisa." As may be seen, Humboldt did not insist that Dante had really seen the four stars; in fact, he probably would have clearly stated it — if he had thought so.

But Parsons, who obviously did not remember well Humboldt's words, was not satisfied. He pointed out that Dante's lines must be read in their context, as expressing a poetical vision only. And he was ready to submit the matter to Benjamin Peirce, the eminent professor of astronomy at Harvard. The letter continues:

I do not know: writers of scientific books are seldom *without assurance,* I believe, but will not stick at anything for sake of a theory. Nevertheless, I did not think it worth while to discuss the point, because I remember when I read *Cosmos* I perceived that Humboldt's supposition implied a want of accurate knowledge as to what Dante really *did* say

in relation to these four stars which form what seamen call the Southern Cross and which you must have heard John Trott tell about in many of his narrative hours. The whole force of the passage depends upon the poet's declaring that in that under-hemisphere when he emerges from the infernal "atmosphere of death" into the gentle airs of Purgatorio he beheld four stars that were unknown to men and *never seen before* except to the first sons of Adam.

This question may not interest you, my dear Annie, but should you happen to meet our Professor — "maestro di color che sanno" as Dante called Aristotle — I wish you would, in some of your less worldly hours, when you can soar a little way above Opera and your studies of the libretti, sound him on the matter and see if he care enough about it to calculate as he could in some of his easy ways whether Humboldt was correct in what he said.

Was Shakespeare a Skeptic?

SIMILARLY, Shakespeare scholars may be interested in Parsons's discussion of Shakespeare's religious views. This letter, too, he addressed to his wife, obviously as a result of their fire-side conversation:

To your question of this evening let me briefly reply (before I go to bed) lest I forget it tomorrow. *Was the divine William a skeptic?* Imprimis then. All men of large understanding are more or less inclined to skepticism. And our friend W. *must* have had his days of doubt upon many points — particularly about everlasting damnation upon which idea he continues to scatter some little ridicule as where he makes Falstaff say "I never see thy NOSE but I think of hell-fire and Dives that lived in purple — there he is in his robes — burning! burning!" And in *Measure for Measure* he speaks of those wretches

> *whom* lawless and uncertain *thoughts*
> Imagine howling

which passage shows plainly enough how unwarrantable such a doctrine seemed to his imagination.

Having conceded that much, Parsons turned to counter-arguments, referring to passages in *As You Like It, Much Ado About Nothing,* and *Hamlet.* The error in the order of the lines from *As You Like It* shows that he was quoting from memory:

I always used to think as my Father did that the man who sleeps in Stratford Chancel was perhaps "un bon Catholique," that is *so* good a one that he was willing to have his tomb in that old parish church of his — under whatever ecclesiastical dynasty. But I do not see how any one can suppose Shakespeare was not a Christian, for he always speaks of Christ (never mentioning the name Jesus but once — though Jesu! occurs often) with the most unaffected reverence. And so of the *church* of Christ — with what devout utterance he brings it in always. Could any but a believer have written

If ever you have looked on better days
If ever sat at any good man's feast
If ever been where bells have knolled to church

There is a tender touch in that last verse that makes it easy to coin in the mind's mint the image and superscription of Master William Shakespeare on some bright Sunday morning walking with Madame Anne out of Newplace (where we saw his garden and bust, you know) down the clean street that leads to the river — little Judith and Hamnet S. going before — and as they go by the grammar school, the boy looks round and says, "Father, is that where you learned to write?"

It is quite true, many of his characters talk in a loose way of divine things as where Dogberry says, "Well — God is a man!" but there is almost no real profanity in Shakespeare; and that he must have known the real spirit of religion seems at least probable from his expression in Hamlet,

and sweet religion makes
A rhapsody of words.

If he so well described the false he must have known the *true.*

Two omissions always seemed curious to me in Shakespeare. He never once mentions tobacco — nor ever once the *Bible!* He speaks of the "Book of Numbers" and of "Holy Writ" but never uses the word *Bible!* I just looked into Mrs. Clarke to see if I am right and she gives no instance; but the name of God — well it is wonderful! — there are over *nine* of her finely printed columns given to that one word, God! He never uses the word *Catholic* nor *Romanist.* But he has several semi-flings at Puritans. And by the way, one instance of puritan he strangely omits which shows you that concordance is not so faultless as Cruden's of the Bible, although I have often heard it called perfect. It is quite *impossible* to my thinking that Shakespeare could have been an infidel and never prayed, but as to his particular notions about Atonement and the Trinity — that's "what no feller can find out!" I see that he never uses the word Trinity, and altho' he speaks of an honest ghost and a damned ghost he never alludes to the Holy Ghost.

At the end he suggests that the same question might be asked in regard to Dante. A good magazine article could be written about it, comparing Shakespeare with Dante in the enquiry. "But we will discuss it no more to-night for it is long past bed-time. . ."

ZOLTÁN HARASZTI

(*To be continued.*)

Stories of Western Expansion

SAMUEL CUMINGS'S *The Western Pilot,* Cincinnati, 1825 [**E.181.23], gives a good picture of the Mississippi river traffic which made a lively chapter in the early history of the West. It contains twenty charts of the Ohio River and twenty-three of the Mississippi, with accompanying directions for navigation. The voyage extends from Pittsburgh to the Gulf of Mexico, and includes such "towns" as Cincinnati, Fredericksburgh, Louisville, and St. Louis, which is called "a very flourishing town of Missouri, containing nearly six thousand inhabitants."

One look at these sinuous diagrams, and the reader will understand those perils of Western piloting which Mark Twain was later to describe so vividly. The directions are no more reassuring. Note this passage, from the Buffington's Island channel in the Ohio River: "To take the right, keep in close to the right shore above, opposite the head bar of the island. This chute is full of logs and snags; particularly at the upper end, and there is a large log in the middle which must be avoided, and requires great attention: keep near to the island at its foot, to avoid a hard break or rock on the right opposite, then cross out past its foot, to avoid a bar on the right below."

The Western Pilot ran a revised edition of Cumings's two-volume *Western Navigator* of 1822. According to Sabin, it was really an amplification of Zadok Cramer's *The Navigator,* without acknowledgment.

*

The adventures contained in *The Ohio Hunter* [**G.309.237], the autobiography of Samuel E. Edwards, belong to the frontier period of American life. It is an unpretentious little book, printed at Battle Creek, Michigan, in 1866. Most of the incidents, however, took place in Piquay and Hancock counties in Ohio.

Edwards, born in Pennsylvania in 1810, received little education and was early thrown on his own resources as a pioneer homesteader and hunter. His pages are full of strange exploits and hairbreadth escapes—fights with drunken Indians, or, by way of contrast, a meeting with a young Indian girl very willing to marry a white man; hunts for coon, wolves, bears, and wild hogs; a tramp of forty-five miles in a day; an adventure with a flood which finally brought him a wife, and, later, a fire which left his household destitute.

These tales are mingled with sententious reflections which make the close of the biography plausible enough. The hunter, already brought up on the witchcraft legends of backwoods Ohio, succumbed for a while to spiritualism in the wave of emotion that swept the country in the 'fifties. But he shortly became convinced of his errors, gave up his besetting vice of tobacco-chewing, and united with the Campbellites.

*

Sixteen lithographs made from pencil drawings by the author are the chief attraction of a small volume entitled *Sketches of Scenery and Notes of Personal Adventure, in California and Mexico* [**G.309.199], by William M'Ilvaine, Jr., printed in Philadelphia in 1850. The artist saw these towns and landscapes in 1849, when California was in the flush of the gold fever.

His pictures show San Francisco as a little fishing village on the shore of a bay thick with sailboats; Sacramento, a scattered settlement, with its "City Hotel" and a barn-like theater ominously described as "large but frail"; the prairie with "the lone tree," the only spot for twenty miles where campers could obtain water; and the famous Sutter's Mill, where the first discovery of gold was made.

M'Ilvaine went south as far as Vera Cruz, and the formal Spanish architecture of Acapulco, Chapultepec, and Mexico City offers a decided contrast to the haphazard tents and cabins of the earlier views. In this part of the book the accompanying text has flavor of its own, for Mexico was still half wilderness, and the artist had some trying experiences on his tour.

M. M.

Ten Books

Peace with the Dictators? By Norman Angell. 1938. 291 pp. [D443.A48 1938a.]

The author, the winner of a Nobel Peace Prize, answers the question with a qualified no. He does not approve the peculiar pacifism which, while condemning Italy's Abyssinian campaign, was ready to supply raw materials for her weapons; which fears sanctions, not realizing that readiness to enforce them might have prevented war. The book is arranged in the form of a symposium, in which the German speaks first in defense of the policies of the Third Reich, emphasizing especially its right to colonial expansion and arguing that the British lack fighting faith in their institutions. The Italian Fascist insists on Italy's need to expand in the Mediterranean countries. The Englishman replies that the totalitarian states do not so much attack democracy as liberalism. "Democracy," he maintains, "was not necessary; but liberalism was." He denies that the interests of patriotism and welfare are identical, asserting that what the Fascist states want is preponderance of power. "The problem of a potential German preponderance which faced us in 1914," one of the English spokesmen explains, "has become the problem of potential German-Italian-Japanese preponderance now, of infinitely greater urgency." Even the American observer, whose case for isolation is stronger than that of the British isolationist, realizes the danger of Fascist manoeuvers in Latin America similar to those in Spain. Indifference on the part of one of the great democracies to the Fascist wronging of an innocent third party involves the possibility of this democracy's eventually becoming a victim itself. The only defense against aggression, Mr. Angell concludes, is in collective security on the general principle of the League, but with readiness to fight the aggressor. "Make the existing Anglo-French combination," he recommends, "the nucleus of a Defensive Confederation open to all who will accept its principles and obligations."

Unto Caesar. By F. A. Voigt. Putnam. 1938. 303 pp. [D443.V6 1938.]

Mr. Voigt, Foreign Affairs Editor of the Manchester *Guardian,* is a liberal who, against the extremes of Communism and National Socialism, firmly maintains the validity of democracy. In fact, he lumps together the totalitarian systems, whether Marxian or Fascist. He believes that Marxism, in spite of its pretensions, is thoroughly unscientific, and that Marx himself was fundamentally a shallow thinker. Lenin, with his insistence on "the decisive battle," was a chiliast waiting for the millennium. Similarly, the *Weltanschauung* of the Nazis is founded on a pseudo-philosophical and pseudo-religious myth. "All National Socialist writers are obsessed with race, blood, and the nationhood, just as all Marxist writers are obsessed with class and class-warfare," he writes. Lenin and Hitler are both religious "to the point of monomania." Mussolini, on the other hand, is no sectarian. "He is not a 'man possessed,' but a kind of modern condottiere, and an opportunist politician who might have climbed high in any abnormal situation." Mr. Voigt, who as a journalist has been in many parts of the world, discusses also the questions of armaments, sanctions, and the Spanish War. He defends England's aloofness at the time of Japan's invasion of Manchuria, for in case of defeat she would have lost her position as a Far Eastern Power. The first duty of English policy is, necessarily, to provide a balance of powers. A real *Pax Europaica,* Mr. Voigt insists, can be established only through a union of Germany, France, and England.

The War against the West. By Aurel Kolnai. 1938. 711 pp. [DD253.K59.]

This book aspires to be a compendium of National Socialist philosophy. The author quotes the prophets and professors of the Nazi creed, accompanying their expositions with ironic comments. The Western is the rational, Christian, juridical, and progressive view of human life, against which

Fascism, but especially the counter-revolution of the Third Reich, is an open revolt. Mr. Kolnai moulds his mass of material round certain vital pivots, such as community, state, faith, economic life, etc. The chapters on the Nazi concept of community contain some of the most startling theories, like that of Blüher, who divides the people into primary and secondary types, and who with his sublimation of the *Bund,* a consecrated military society, gives the keynote for the peculiar pagan slant of the movement. The chief apostle of the creed is Hitler himself, but the author quotes also Spann, Haiser, Moeller-Bruck, Gogarten, Rosenberg, and many others. The National Socialist man is a political man in that he lives for the State; and the State knows no law above itself, maintaining its essence by war or readiness for war. The Führer is a kind of incarnation of the soul of the people, who submerge their will in his. The religion of the totalitarian state, in spite of compromises with the churches, is the pagan worship of "dæmonic" strength and glorification of the body.

What Are We to Do? By John Strachey. Random. 1938. 339 pp. [9331.8842A18.]

Mr. Strachey first set out to analyze the labor movements in their entirety, but has finally restricted himself to the history of British and American labor only. The phenomena in Britain and America are subject to the same criticism. British socialism considers a radical communistic program unnecessary, contents itself with social reform measures, and ignores the need of political action. Similarly, the tendency to put the whole emphasis on the workers' struggle with their employers and to ignore the question of State power is "bred in the bone" of the American workman. Syndicalism, which was rampant in the United States three decades ago, was merely a Leftist reaction against substitute socialism, but useless in its non-political violence. On the other hand, the attempt of a labor movement to adapt itself to capitalist aims in order to woo the middle classes has proved to be a failure, as in the case of the German labor party at the advent of Nazi power. The author's fundamental thesis is that "a successful defense of peace, democracy, and the national standard of life will make the continued existence of capitalism impossible." Therefore, to save the working population from "a coolie standard, imperialist wars, and fascism" requires the weapon of a political party. Such a party must be based on Marxist socialism. The party may, at first, be small, but in the period of transition it should draw unto itself the whole labor movement as well as the progressive elments in the middle class, constituting a People's Front.

The Marian Exiles. By Christian H. Garrett. Cambridge University Press. 1938. 388 pp. [DA347.G35.]

Through indefatigable research in the archives of Frankfort, Strassbourg, Basle, Zurich, and other cities, using records which have never been published, the author has compiled short biographical sketches — a complete Who's Who — of the exiles who left England in 1554, during the reign of Queen Mary. As a result, we possess, for the first time, all the data available for an analysis of the exodus; and it turns out that the larger number of the Englishmen who went abroad were of the gentry — a fact which, according to the author's contention, proves that the exodus was not only religious but political. Miss Garrett denies that the exile was a "flight"; she maintains that it was a "directed migration," organized by a committee of four in London whose guiding intelligence was William Cecil. She acknowledges, at the same time, that "between religion and politics in the mentality of the Marian exiles the difference was but a hair's breadth." The political refugees went mainly to France; the religious ones, to Germany. Further, Miss Garrett regards the exodus of 1554 "as an experiment . . . in religious colonization" and as such bearing a "prophetic likeness" to that of the Puritan migration of 1630. The congregation at Aarau especially "provided after 1630 a model for the development of a new type of corporate colonization in New England — which thereafter became

distinctively characteristic of the whole Puritan movement westward to the Pacific from Massachusetts Bay." In analyzing the records of that small Swiss town, the author found that among the eight English students and preachers there was no less a person than Miles Coverdale. "His two years spent in the absolute seclusion of Aarau with his wife and children," she writes with justifiable pride, "form an episode hitherto unknown in his life . . ." This is only an example of her many discoveries. Whether one accepts fully her conclusions or not, unquestionably she has made a lasting contribution to English history.

Puritan City. By Frances Winwar. 1938. 307 pp. [F74.S1G7.]

Miss Winwar tells the story of Salem with much charm, though realistically enough, holding her sense for the picturesque in check by fidelity to documents. The method is neither strictly chronological nor strictly topical; but the author manages to touch on all vital aspects, from the days of Roger Conant and Captain Endecott down to the Salem of today with its polyglot population. The grim chapters on the Puritan theocracy, even if covering familiar ground, are in some ways the most characteristic, especially the account of the hysterical witch-hunt, the hanging of the culprits on Gallows Hill, and Cotton Mather's frowning on pity for the victims. Salem played an important part in the Revolution, when she was ordered to be the capital of Massachusetts. But it was at the turn of the century that she became a trading centre of New England, sending her clipper ships to Chinese, Indian, and Japanese ports, to bring home spices and luxuries that adorned her no longer Puritanical life.

Tocqueville and Beaumont in America. By George Wilson Pierson. Oxford U. Press. 1938. 852 pp. [E165.T547.]

Alexis de Tocqueville's great work on *Democracy in America,* published in France in 1835, remained for many years the chief philosophical analysis of American government and institutions. In Professor Pierson's opinion, he was almost "the first sociologist in French experience." The present volume, based on a large mass of unpublished letters, diaries, and other papers, reconstructs the nine months' journey through the United States and Canada which De Tocqueville and his friend Gustave de Beaumont made in 1831–32. The data gathered on the tour provided the material for their book, and their letters home, here abundantly quoted, show the fresh impressions and mature generalizations which Tocqueville later developed in his work. They made the trip under fortunate circumstances, for in that period of humanitarian enthusiasm the leading citizens — men like George Ticknor, Edward Everett, Jared Sparks, and John Quincy Adams — received them with all the honors of distinguished foreigners. They found American equality successful because of a strong religious tradition, emphasis on education, absorption in trade resulting in steady habits, and boundless natural resources.

Triumph over Pain. By Rene Fülöp-Miller. Literary Guild. 1938. 438 pp. [RD79.F82.]

The climax of this dramatic history of anesthesia is the morning of November 7, 1846, when the first officially-approved operation under ether was performed by Dr. John Warren at the Massachusetts General Hospital. On either side of this date the story falls into two parts. For centuries patients suffered torture under the hands of surgeons. The tentative experiments of Paracelsus with "sweet vitriol," of Priestley and Davy with nitrous oxide, and of Sertürner with morphine, only groped toward a satisfaction of the need. Then the scene shifted to America, and Dr. Crawford Long, a country doctor in Georgia; Horace Wells, the Connecticut dentist; and the Bostonians Dr. C. T. Jackson and W. T. G. Morton, a dentist, played their parts. In September 1846 the latter extracted an ulcerated tooth without pain; two months later he sacrificed his own chances of profit and disclosed the secret of his remedy to the Massachusetts Medical Society. Following that comes the unpleasant story of Wells's

suicide and Dr. Jackson's attempt to take the credit for Morton's discoveries. But from this point the history is one of continuous application and progress.

The Letters of Henry Adams (1892–1918). Edited by Worthington Chauncey Ford. Houghton Mifflin. 1938. 672 pp. [2343.167 vol.2.]

THE first volume of these letters, from 1858 to 1891, appeared under the editorship of Mr. Ford in 1930. The second completes the record, beginning with a trip to England early in 1892, and ending with reflections about America's participation in the War, a month before the writer's death in 1918. The correspondents are varied, among them John Hay, Sir Robert Cunliffe, Brooks Adams, and Mrs. Don Cameron, to whom perhaps the most intimate letters are written. A rather bitter flavor of aloofness pervades the book. "My destiny," Adams wrote in 1895, "or at least my will . . . lies in silence, which I hold to be alone sense." But though he saw only his intimate friends, and effaced himself from the notice of society as much as possible, he remained an eager spectator, and his letters include innumerable witty caricatures of the great, and a few political prophecies that seem almost uncanny in their applicability to present conditions. As early as 1897, for instance, he was writing, "Since 1865, Germany has been the great disturbing element of the world, and until its expansive force is decidedly exhausted, I see neither political nor economical equilibrium possible." His pointed comments on American affairs are, many of them, already famous. Of McKinley's assassination he remarked, "To murder him was a gross absurdity that makes me despair of anarchy. The true person to kill was Hanna,—the senator!" For Theodore Roosevelt he had scant respect. He found him "shamelessly devoted to his own interests," and indiscreet to a point "mortifying beyond even drunkenness." Yet as Roosevelt grew older he was prepared to be kindly. Woodrow Wilson he summed up as a "College Professor." Henry Adams himself was a figure of such distinction that there is no need to insist on the interest of these letters as essential documents for the period.

Sailor on Horseback. By Irving Stone. 1938. 338 pp. [PS3523O46.Z8.]

THE author of *Lust for Life,* a biography of Van Gogh, has found a congenial subject in the romantic, reckless career of Jack London. The breadwinner for his family at an early age, London became in quick succession a paper boy, a hard-drinking oyster pirate in San Francisco Bay, a fish patrol raiding Chinese shrimp-catchers, a seaman on a seal schooner, a coal shoveler, a road tramp, a laundry worker, and a Klondike gold hunter. All the while he carried on a parallel life which began when at the age of eleven he first discovered the Oakland Public Library and devoured the books given him by the librarian. Finally the young vagabond felt that he could be happy only as a writer. In 1898 the *Overland Monthly* and the *Black Cat* accepted two of his stories, and then, in the face of starvation, he decided to devote himself to writing, with a sweeping disregard for consequences which seems to have been typical of him. His working philosophy, writes Mr. Stone, "stemmed directly" from Darwin, Spencer, Marx, and Nietzsche. However one may regard the statement, London's interest in common people and the gusto with which he expressed his convictions undoubtedly did convert many of his public to socialism. At the same time, the author of *The Call of the Wild* and *The Sea Wolf* was an intense individualist. Mr. Stone emphasizes this aspect of his character.

Library Notes

The Examining Committe for 1938

IN accordance with the city ordinance which provides that the Trustees of the Library "shall annually appoint an Examining Committee," the Trustees have named the Examining Committee for 1938, and joined with it the President of the Library Board, Mr. John L. Hall, as Chairman. The Committee has been divided into the following sub-committees:

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The Poems of Robert Burns

A FIRST edition which the Library is glad to own is Robert Burns's *Poems chiefly in the Scottish Dialect,* printed by William Creech in Edinburgh in 1787 [*A.1279J.7]. It is of course, only the first Edinburgh edition, enlarged from the earliest collection, printed the previous year at Kilmarnock. But it is scarcely likely that the Library will, for a long time, at least, possess the "Kilmarnock Burns," now so rare an item of English literature that a copy sold recently for $3400.

This volume contains the familiar portrait of the poet, engraved by I. Beuge after the painting by A. Nasmyth. The first edition already included some of his most famous poems, such as "To a Mouse" and 'The Cotter's Saturday Night." Among the twenty-two poems added afterward are "Death and Doctor Hornbook," the "Address to the Unco Guid," the "Address to Edinburgh"—an obligatory gesture of gratitude to his patrons — and the rollicking ode "To a Haggis," the inimitable Scots pudding.

The years 1786 and 1787 were critical ones in Burns's life. The enraged parents of Jean Armour, mother of his twins, had anulled his "irregular" mar-

riage with her, and the father threatened to have him arrested. Almost at the same time, Mary Campbell, his "Highland Mary," secretly betrothed to him by an exchange of Bibles, died in tragic circumstances. Burns had planned to sail for Jamaica and take a position as clerk on a plantation, and was advised to publish his poems to get the necessary passage money. On July 31, 1786, appeared the Kilmarnock edition, which was sold out within a month. When he arrived in Edinburgh in the autumn, he found himself famous and the best houses of the city open to him. The subscription list printed in the edition of 1787 is an impressive one; but he had stated in his preface, in a phrase often quoted, "I was bred to the plough and am independent." Even men who might have been his literary rivals admitted that praise did not spoil him.

The Library's volume is richly bound by Stikeman in crimson crushed levant morocco with a gilt thistle design on the back. The thistle stamp is repeated inside the covers. M. M.

The Ingoldsby Legends

THE *Ingoldsby Legends, or Mirth and Marvels,* with their cheerful scorn of sanctimony and a collection of rhymes which surpasses even the ingenuity of Gilbert and Sullivan, have become almost a classic since their earliest appearance a century ago. The Library has now acquired first editions of all three series [*A.527], two of which came out in 1840 and 1842 respectively; the third was printed in 1847, two years after the author's death.

The best pieces are burlesques, like "The Jackdaw of Rheims," "A Lay of St. Dunstan," and "A Lay of St. Cuthbert." But such hair-raising traditions as those of "The Hand of Glory" and "The Spectre of Tappington" come in for their share of satire. The fantastic illustrations by John Leech and George Cruikshank carry out the spirit of the text.

"Thomas Ingoldsby, Esquire" was the pseudonym of the Reverend Richard Harris Barham, a respected minor canon at St. Paul's Cathedral. He wrote most of his tales for recreation, having been forced into that form of amusement by an accident in his boyhood. In 1837, when his friend Richard Bentley began to issue *Bentley's Miscellany* with the young Charles Dickens as editor, Barham contributed the diversions in prose and verse contained in these three volumes. He founded them largely on the *Golden Legend* and on the folklore of his ancestral home in Kent; but he always managed to give the plot a farcical turn which ruined the solemnity of the original.

Early Church History of Mexico and Peru

THE Ticknor Collection has been recently enriched by the addition of the first Spanish colonial church history, entitled *Teatro Eclesiástico de la Primitiva Iglesia de las Indias Occidentales* [**D.250.A.82]. It was printed in Madrid in 1649–55, and is the work of Gil González Dávila, official chronicler of the "Indies" in the time of Philip IV.

The two volumes present a series of short biographies, in chronological order, of the bishops and archbishops of the dioceses of the New World. The sketches are prefaced with brief accounts of the historical background or the economic importance of each bishopric, and are concluded with the narration of legendary and actual happenings: earthquakes, floods, miracles, and queer tales of the remarkable conversions of Indians. Among these is the description of the founding of the University of Mexico under the statutes of the University of Salamanca, where Dávila had held a benefice.

The most often quoted passages of the first volume are those on early Indian lore, although the author included them only incidentally. This volume, which describes the bishoprics of Mexico, contains an interesting map of the province of Mechoacan.

The second volume is devoted entirely to the ecclesiastical history of Peru, with brief histories of the religious orders and bishops. Dávila relates one or two of the legends which were later to become familiar literary records

in the *Tradiciones Peruanas* of Ricardo Palma. On the whole, however, he seems to have been uninspired by the limitless store of Inca tradition. In spite of having been acquainted with the work of Garcilaso de la Vega, el Inca, whom he cites, he describes comparatively few of the events which must have colored the lives of the early church officials in Peru. The detailed marginal notes which appear in this second volume are the attempt of an early owner to correct Dávila's many errors in chronology.

Dávila has acquired negative fame for his lack of accuracy and style. In this book, too, his laconic, clipped sentences and short paragraphs, containing material in almost outline form, justify that opinion. In his enthusiasm as the *first* chronicler of the ecclesiastical history of America, he took very evident delight in the establishment of dates for first occurrences, first arrivals, first discoveries. It was a very laudable effort: unfortunately, he helped to confuse rather than clarify a great many issues. This has been especially true in regard to the early history of printing in Mexico. E. S.

Mexico in the 18th Century

ANOTHER history of Mexico, recently acquired, is the *Theatro Americano, Descripción General . . . de las Provincias de la Nueva-España* which was printed in Mexico City in 1746–48 [*D.250A.80]. Its author, Villaseñor y Sanchez, official auditor of the colonial government, was not, as had been Dávila, a chronicler. His main interests were mathematics, cosmography, and astronomy.

The detailed descriptions of the six Mexican bishoprics which comprise the two volumes are the result of a letter written by King Philip V, who, in his enthusiasm for the preservation of culture, demanded from his viceroys a report of the state of affairs in America. The letter, given in full in the second chapter of the first volume, provides the outline of the material desired by the King: a description of the various provinces over which Spain had jurisdiction, including all the information regarding their names, extent, economic value, and natural resources; also of the progress of the missionaries, and the number of converted Indians.

Villaseñor's interest in science and his close acquaintance with the economic life of his country made him especially fitted for his task. It also explains why his work is really an encyclopedic account of conditions in Mexico in the middle of the 18th century. Unlike Dávila, Villaseñor had a personal knowledge of the New World. "These discovered lands of America," he wrote in his dedication to the King, "are called a *New* World, a truly deserved name which is well justified by the new discoveries of each successive day."

The clear-cut type and fine arrangement indicate the progress of printing in Mexico since its introduction two centuries before. The title-page, in red and black, is followed by an engraving picturing a globe with a rather vague map of the New World. Standing upon it is Philip V, receiver of the humble contribution of the author, who kneels below. E. S.

A Florentine Story-Teller

A HANDSOME acquisition is *Les Mondes, Celestes, Terrestres, et Infernaux* [**G.406.86], by Antonio Francesco Doni of Florence, translated from the Italian by Gabriel Chappius, and printed at Lyon in 1580. The original of this satirical medley of dialogue and fantasy was first printed in Venice in 1552–53, and was reprinted several times. The Library's copy is the second French edition, the first having appeared in 1578.

These tales of "the world great and small; the world of sages and fools; heaven; and the hell of scholars, ruffians, craven soldiers, poets," and others are, by Chappuis's own admission, sugar pills around a core of bitter truth. They are not always even witty; but there is a moody sincerity about them. For instance, "The Printing Press is the Hell of all who write," complains the author. "It is great torment for a man to want his book

printed in a big volume, when the printers and booksellers want to do it in a small one; . . . and always they put on a fine title to sell books which have been tortured, revised, amplified, illustrated with things that the author never saw, and all such tricks."

The story-teller seems to have been a rather pathetic figure. He was born in 1503, and entered a monastic order, but left it after a few years to become a secular priest. He was a prolific writer, and has even been called the first creator of bibliography in Italy. Yet he was never quite satisfied, and remained all his life a restless wanderer from one city to another. The Library has also a copy of his *Filosofia Morale,* Venice, 1606.

The volume is beautifully bound by Trautz-Bausonnet in crimson levant morocco in the plain "Jansenist" style. There is no exterior ornament except the gilt lettering on the back; but this very simplicity is restful and attractive.

A Poet of the French Renaissance

AMONG several books recently acquired by the Library at the Bishop Sale is a rare edition of Joachim Du Bellay's *Receuil de Poesie,* printed at Paris in 1553 [**Q.55.79]. The volume is dedicated to Marguerite de Navarre, the learned and charming sister of King François I. The Library's copy is one of the happiest products of modern bookbinding, by Trautz-Bauzonnet, the noted French binder who did his finest work between 1851 and his death in 1879. He has here matched his design to the classical spirit of the sixteenth century, and covered the book in dark blue levant morocco, tooled on the sides with a gilt fillet border, and a geometrical pattern of interlacing fillets and compartments filled with tiny fleurons. The same graceful fleurons appear in a harmonizing scheme on the back, and the delicacy and variety of the whole are typical of the artist.

When Du Bellay gave these poems to the printer in 1549, he had just finished a prose pamphlet which marked the awakening of French Renaissance poetry — *La Deffense et Illustration de la Langue Françoyse,* in which he set forth a plea for the renewal of French letters in accordance with the humanist culture of Italy. He was only twenty-four; so it is not surprising that in the odes of the *Recueil* the young poet's new-found theories somewhat stifle his poetic ardor. Most of the poems are conventional addresses to patrons: the Queen of Navrarre, her husband King Henri II, and the poet's uncle, Cardinal Du Bellay. There are, however, certain graceful lines, and a few touches of beauty in "Les conditions du vray Poëte" show already that intimate simplicity which many critics have pronounced the greatest attraction of Du Bellay's style.

Joachim Du Bellay lived a short and unhappy life. He was casually brought up by an older brother who died when Joachim was twenty. During a long illness he turned first to reading poetry, then to writing it. In 1552 he accompanied his uncle the cardinal to Rome, and there, burdened by ill-health and grievous homesickness, he composed the two books which established him as the foremost sonnet-writer of his time in France. One, *Antiquités de Rome,* was translated into English verse by Edmund Spenser several years later. The other, *Regrets,* contained the lovely sonnet which is probably known to many who have no acquaintance with his other poems, "Heureux qui comme Ulysse a fait un beau voyage . . ."

H.McC.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Agriculture. Gardening
Amusements. Sports
Associations. Clubs
Bibliography. Libraries
Biography
Business
Children's Books
Drama. Stage
Education
Economics
Essays. Literature
Fiction
Fine Arts
Genealogy
History
Journalism
Language
Law. Legislation
Local History
Maps
Medicine. Hygiene
Music
Navigation. Aviation
Philosophy. Ethics
Poetry
Politics & Government
Psychology
Religion. Theology
Science
Sociology
Technology
Travel & Description
Wit & Humor

The symbol = following a title indicates that the work is a gift to the Library

Agriculture. Gardening

Abbott, Daisy Thomson. The northern garden week by week. Univ. of Minnesota. [1938.] iv, 94 pp. Illus. SB453.A2

Davis, Clare Ogden. In our country garden. Dodge. [1938.] 207 pp. SB455.D32

Farrington, Edward Irving, *editor.* The gardener's omnibus edited for the Massachusetts Horticultural Society. Hale, Cushman & Flint. 1938. 886 pp. SB453.F33

Fisher, Adele S. Flower shows and how to stage them. New York, Smith, 1938. 176 pp. Illus. *SB441.F52

McDowell, John C., and Albert M. Field. Dairy enterprises. Lippincott. [1936.] vii, 471 pp. Plates. SF239.M125 1936

Rynne, Stephen. Green fields; a journal of Irish country life. London, Macmillan. 1938. 289 pp. S521.R9

Spry, Constance. Flowers in house and farden. Putnam. 1938. 179 pp. SB.406.S65

Sudell, Richard. Herbaceous borders and the waterside. Scribner. 1938. 13–303 pp. Plates. SB424.S8

U. S. Bureau of the census. United States census of agriculture: 1935. Part-time farming in the United States. Prepared under the supervision of Z. R. Pettet. Washington. 1937. 205 pp. *9317.3146

Amusements. Sports

Allais, Émile, and Paul **Gignoux.** Ski français. Grenoble. 1937. 7–155 pp. GV854.A48

Brady, Marna Venable. Tumbling for girls; a handbook for teachers and students in high school and college. Philadelphia, Lea & Febiger. 1936. 100 pp. GV545.B7

Gibson, H. W. Recreational program for summer camps. Greenberg. [1938.] viii, 440 pp. Plates. SK601.G63

Lamar, Emil. The athletic plant; layout, equipment and care. McGraw-Hill. 1938. x, 302 pp. Illus. GV742.L3

LaPorte, William R., and Al G. **Renner.** The tumbler's manual. Prentice-Hall. [1938.] vi, 122 pp. Illus. GV545.L3

Lee, Mabel. The conduct of physical education; its organization and administration for girls and women. Barnes. 1937. xxiii, 561 pp. Illus. GV439.L38

Sharman, Jackson R. Modern principles of physical education. Barnes. 1937. viii, 208 pp. GV341.S46

Tartakover, S. A breviary of chess. McKay. 1938. viii, 267 pp. GV1445.T23

Walton, Izaak, *1593–1683.* The compleat angler, or, the contemplative man's recreation . . . With instruction, how to angle for a trout or grayling in a clear stream, by Charles Cotton. Heritage Club. 1938. xi, 241 pp. **Q.108.7R

Drawings by Robert Hall.

Weir, L. H. Europe at play; a study of recreation and leisure time activities. Barnes. 1937. xvi, 589 pp. *GV73.W4

Associations. Clubs

American Association of Social Workers. Directory. 1936. New York. [1936.] 241 pp B.H.500.18

American Institute of Accountants. The American Institute of Accountants, 1887–1937. Fiftieth anniversary celebration, 1937, October eighteenth to twenty-second, New York City. [Concord, N. H. 1938.] xi–xxi, 522 pp. HF5601.A837

Andrews, Thomas G. The Jericho road; the philosophy of Odd Fellowship. Oklahoma City, Thomas. [1937.] xiii, 645 pp. HS993.A6 1937

Appendix: "An Account of the Origin of Odd Fellowship in the United States."

Ely, Mary L., and Eva Chappell. Women in two worlds. American Ass'n. for Adult Education. 1938. xii, 179 pp. HQ1904.E6
A close study of women's educational, business, and political organizations in "the man's world," and women's clubs in "the woman's world."

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Magne, Émile. Bibliographie générale des oeuvres de Scarron, documents inédits. Paris. 1924. 302 pp. Plates. *Z8787.M19

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Meynen, Emil. Bibliographie des Deutschtums der kolonial-zeitlichen Einwanderung in Nordamerika, insbesondere der Pennsylvanien-Deutschen und ihrer Nachkommen, 1683–1933. Leipzig. 1937. xxxvi, 636 pp. *Z1361.G37M6

Morley, Christopher, *editor*. Ex libris . . . a small anthology. Lippincott. [1936.] [53] pp. Z992.5.M86
Printed as a souvenir of the first national book fair in November 1936.

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Pettus, Clyde. Subject headings in education. Wilson. 1938. 188 pp. B.H.781.14

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Rue, Eloise. Subject index to readers. American Library Ass'n. 1938. xviii, 174 pp. *Z5817.R87

Savadjian, Léon. Bibliographie balkanique, 1920/30. Paris. 1931. *Z2831.S26
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Schiff, Mortimer L. Catalogue of a selected portion of the famous library principally of fine bindings, rare engravings, illustrated books and French literature, formed by the late Mortimer L. Schiff . . . which will be sold by auction by Messrs. Sotheby & Co. [London.] 1938. 152 pp. **Q.60.46

Simons, Lao Genevra. Bibliography of early American textbooks on algebra published in the colonies and the United States, through 1850. New York, Scripta Mathematica. 1936. 68 pp. *6172.187
Includes a characterization of the first edition of each work.

Smith, Henry Lester, and William I. Painter. Bibliography of literature on education in countries other than the United States of America. Indiana Univ. [1937.] 341 pp. *Z5811.S74

Stirn, Ernest W. An annotated bibliography of Robert M. La Follette, the man and his work. Univ. of Chicago. [1937.] xi, 571 pp. *Z8470.5.S86

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Adami, Marie. Fanny Keats. London. Murray. [1937.] xiv, 293 pp. PR4836.A7

Ambler, Charles H. George Washington and the West. Univ. of North Carolina Press. 1936. viii, 270 pp. E312.A62

Arrarás, Joaquín. Francisco Franco, the times and the man. Bruce. [1938.] x, 210 pp. DP264.F7A82
A biography of the head of the Spanish insurgents, by an experienced Spanish editor.

Burnham, Irene H. Not by accident; the story of Moses H. Gulesian's career. Christopher Pub. House. [1938.] 189 pp. CT275.G845B85

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Contents. — Address by Mr. Royal Cortissoz. — Address by Col. Henry L. Stimson. — Address by Dr. Nicholas Murray Butler.

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Gritzbach, Erich. Hermann Göring, Werk und Mensch. München. 1938. 345 pp. DD247.G67G7

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The love affairs of John Wesley and their relation to his evangelism.

Hübscher, Arthur. Arthur Schopenhauer, ein Lebensbild. Leipzig. 1938. 129 pp. B3147.H85

Jacobs, James Ripley. Tarnished warrior, Major-General James Wilkinson. Macmillan. 1938. xv, 380 pp. E353.1.W6J3
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Kincaid, Dennis. The grand rebel; an impression of Shivaji, founder of the Maratha empire. London, Collins. 1937. DS461.9.S5K5

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Panikkar, K. M. His Highness the Maharaja of Bikaner. Oxford Univ. 1937. 412 pp. Plates. DS481.G33P3

Pinto, Vivian de Sola. Rochester; portrait of a restoration poet. Lane. [1935.] xxii, 294 pp. PR3669.R2P5
The life of John Wilmot, 2nd Earl of Rochester, a brilliant and notorious figure at the Court of Charles II.

Prestige, G. L. The life of Charles Gore, a great Englishman. Heinemann. [1935.] xi, 547 pp. Plates. BX5199.G64P7 1935
Bishop Gore (1853–1932) was known as a radical on account of his agitation for social welfare.

Räikkönen, Erkki. Svinhufvud baut Finnland; Abenteuer einer Staatsgründung. München. [1936.] 218 pp. DK461.S85R33
Pehr Evind Svinhufvud af Qualstad, the President of the Finnish Republic, which declared its independence on December 6, 1917, as leader of the White patriots in the struggle against the Bolshevists. German translation from the Finnish.

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Tourtellot, Arthur Bernon. Be loved no more; the life and environment of Fanny Burney. Houghton Mifflin. 1938. 9–381 pp. Plates. PR3316.A4Z8
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Gillis, Adolph, and Roland **Ketchum.** Our America. Little, Brown. 1936. xxviii, 427 pp. Plates. E176.G575
A survey of contemporary America as exemplified in the lives and achievements of twenty-four men and women drawn from representative fields.

O'Brien, Michael J. Pioneer Irish in New England. Kenedy. [1937.] xiv. 15–325 pp. F15.I6O3

Plisnier, Charles. Faux passeports. Paris. [11]–389 pp. PQ2631.L5F3 1937
Contents. — Avertissement. — Souvenirs d'un agitateur. — Maurer. — Ditka. — Carlotta. — Corvelise. — Légor. — Adieu à ces créatures.

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A footman and butler for members of the English aristocracy gives an artless account of his services and travels.

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Hansen, Victor, *1837–1912.* Kontreadmiral Victor Hansens minder. Udg. af Julius Clausen. [Kjøbenhavn. 1927.] 242 pp. DL156.A2H3

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[Mauté, Mathilde], *1853–1914.* Mémoires de ma vie. Paris. 1935. 283 pp. PQ2464.M33
At head of title: "Ex-Madame Paul Verlaine."

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Nagel, Charles. A boy's civil war story. Dorrance. [1937.] 340 pp. Autobiography. CT275.N25A3 1937

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Penn, William, *1644–1718.* William Penn: his own account of the Lenni Lenape or Delaware Indians, 1683, by Albert Cook Myers. Moylan, Pa., Myers. 1937. 107 pp. Plates. *F152.P2954

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Baker, John C. Executive salaries and bonus plans. McGraw-Hill. 1938. 274 pp. NBS

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Brown's directory of American gas companies. 1938 edition. Robbins Pub. Co. 1938. 635 pp. **TP714.B87

Carnegie endowment for international peace. Year book, 1938. Washington. 1938. 235 pp. **JX1906.A4

Coyle, David Cushman. The American way, together with three additional discussions by Carl Dreher, Carl Landauer, Gerald W. Johnson. Harper. 1938. 171 pp. NBS

Dennison, Henry S. and J. K. **Galbraith.** Modern competition and business policy. Oxford Univ. 1938. 120 pp. NBS

Dixon, Russell A. and E. Kingman **Eberhart.** Economics and cultural change. McGraw-Hill. 1938. 550 pp. NBS

Donaldson, Elvin F. Business organization and procedure. McGraw-Hill. 1938. 579 pp. NBS

Dutch East Indies. Centraal kantoor voor de statistiek van het Departement van economische zaken. Indisch verlag, 1937. Netherlands Indian report, 1937: Statistical abstract for the year 1936. Batavia. 1938. 403 pp. **HA1811.A3

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Hoyt, Elizabeth E. Consumption in our society. McGraw-Hill. 1938. 420 pp. NBS

Huff's national fair directory; official guide and route book for fair managers, exhibitors, horsemen, and concessionaires, 1938. DeGraff, Ohio, Kinnan. 1938. 122 pp. **SF325.H88

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Kinematograph year book, 1938. London, Kinematograph Publications. 1938. 728 pp. **PN1993.K51

Lyon, Walter H. Corporations and their financing. Heath. 1938. 946 pp. NBS

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National board of fire underwriters. List of inspected electrical equipment, May 1938. Chicago, Underwriters' Laboratories. 1938. 391 pp. **TK260.N27

North shore blue book and social register; containing lists of the summer residents of the principal resorts along the North shore (Massachusetts) from Nahant to Newburyport inclusive, 45th vol. 1938. Cambridge, Mass., Hyde Pub. Corp. 1938. 254 pp. **F72.6.N86

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Peru, Ministerio de hacienda y comercio. Extracto estadistico del Peru, 1931–1936. Lima. 1935–1938. 3 v. **HA1052.A3

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Saliers, Earl A. How to keep accounts and prepare statements. Ronald Press. 1938. 481 pp. NBS

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Schmutz, George L. Condemnation appraiser's handbook; property valuation, condemnation procedure, court testimony. Prentice-Hall. 1938. 339 pp. NBS

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Stocker, Henry E. Motor traffic management. Prentice-Hall. 1938. 412 pp. NBS

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More Books

The Bulletin of the Boston Public Library

Volume XIII, Number 9

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More Books

The Bulletin of the Boston Public Library

NOVEMBER, 1938

Early Books of Hours

AT the sale of the first part of the library of the late Cortlandt F. Bishop, held in New York last spring, an unusually rich collection of early printed Books of Hours was dispersed. Works produced by Pigouchet, Vérard, Vostre, Kerver, Tory, and others — the greatest French printers of the late fifteenth and early sixteenth centuries — were sold at the auction. Many of the fifty-two items are unique or exist only in a very few copies. The prices of these ran into thousands of dollars. The Boston Public Library was fortunate in acquiring three volumes — although, it must be said at the beginning, not of the rarest and most valuable ones. Even so, they are beautiful and representative specimens of their kind.

The most interesting of the three was printed by Regnauld and Claude Chaudière in Paris in 1549. It is a Latin *Horae,* with some pages in French at the end. The woodcuts and border designs are in the style of Geofroy Troy, and were probably made in his atelier, then conducted by his widow. The book is bound in a contemporary Grolieresque binding. The second volume, a Flemish *Getijdenboek,* was printed by the widow of Thielman Kerver, also in Paris, in 1533. It contains no less than thirty-two large woodcuts, besides border decorations on every page. The binding, of rose-colored sheepskin with leaf decorations, is particularly attractive. Finally, the third volume, a Spanish *Horas,* was published at Lyons by Guillaume Roville in 1551. In addition to seventeen full-page woodcuts, it has nearly half a hundred smaller illustrations. The binding, with its fine pointillé tooling, has been attributed to Le Gascon. Thus the three books are in as many languages, none of which is French. Yet they are characteristic examples of the French *Livre d'Heures.*

The name "Book of Hours" is self-explanatory. Liturgically, the day is divided into "hours," one such hour comprising three of the ordinary time-measure. There are the day offices — prime, terce, sext, none, and vespers; and then the three nocturnes, to correspond with the watches of the night. Several of these hours had already been observed by the Jews, and afterwards by the early Christians, but as public services they were established only toward the end of the fourth century, taking their definite form in the sixth, under the influence of St. Benedict. Besides the "Hours of the Virgin," a complete Book of Hours contains also a Kalendar, a part of the Gospels, the "Hours of the Cross," the "Hours of the Holy Ghost," the Seven Psalms and

10,29 :8. 6M. +7£

Litany, the Office of the Dead, and short biographies of the Saints. The offices (which consist of psalms, canticles, antiphons, hymns, lessons, and so on) as well as the rest of the volume lend themselves easily to illustration; and accordingly the Books of Hours were splendidly decorated. All include a certain conventional cycle of pictures, at least fourteen; but some have many more. Indeed, these prayer books furnished the most fertile field for the art of the illuminator.

In France particularly, from the fourteenth century on, there were many feudal lords, and still more numerous ladies, who wanted to possess their own Books of Hours. Following the example of their kings, the Valois, they developed into real patrons of the arts. From Jacquemart to Fouquet and from Van Eyck to Memlinc, the greatest native and Flemish artists were employed on the manuscripts, producing a number of *Grandes Heures* and *Très Riches Heures* which are among the outstanding masterpieces of French art. But it is difficult to draw the line between the French and the Flemish schools in that period, since Flemish illuminators, men like the Limbourg brothers, often wandered to the south of France, working there for many months, even years, at a time. Certain it is that for delicacy of design and brillance of color these private devotional books are unsurpassed by any other kind of manuscript. Their art flourished even long after the invention of printing. Some of the most beautiful Books of Hours were made at the end of the fifteenth century. In France as elsewhere, many of the wealthy were reluctant to accept the printed volume as a substitute for the illuminated manuscript. Sooner or later, however, the printed book had to come into its own.

In order to compete with the best manuscripts, the first printers tried to imitate them, reproducing their most distinctive features. They used a bâtarde type copied from the manuscripts; and lavishly enriched their volumes with woodcuts and border decorations. They succeeded in their efforts remarkably well; the Books of Hours published by the early Paris printers are extremely charming. The fact that in the acquisition of their illustrations these printers were not too scrupulous — that they helped themselves freely to the paintings and engravings of Alsatian and Rhenish masters, such as Schongauer or Hans Baldung — does not detract from the appearance of their work. If anything, their choices show their excellent taste. However, after the first decade of the new century, the Books of Hours too fell prey to the general deterioration of printing; in the printers' attempt to stick to tradition, the books became increasingly clumsy and overcrowded with ornament. Then a reaction set in — and it is here that the achievement of Geofroy Tory is so significant. This Frenchman was the first to break away from the style of medieval book-making, and to produce books which were frankly machine-made. Ever since the invention of the art, French printers had been hovering between the gothic and the roman; Tory, who spent some of his formative years in Italy, decided the problem in favor of the latter. His books would be Italianate in feeling — if they were not so thoroughly French! He was also a scholar, and is best known for his *Champ Fleury* of 1529, a curious book on grammar and accent, presenting also a series of designs for letters. But four years before the publication of this volume he produced a Book of Hours which really marked an epoch in the history of printing.

BESIDES his Book of Hours of 1525, done in the printing-shop of Simon de Colines, Tory published two others — in 1527 and in 1531. The drawings may be reminiscent of those in the Aldine *Poliphilus,* yet the general arrangement is original. For harmony of types and illustrations — for a sense of perfection — these volumes are triumphs of the new style.

The chief interest of the 1549 Book of Hours recently acquired by the Library lies precisely in its connection with Geofroy Tory. The great designer died in 1533, but his widow continued the establishment. It was with woodcuts by Tory and with border designs made in his shop — perhaps from drawings left by the master — that Simon de Colines, himself an excellent typographer, published in 1543 a new Book of Hours. Colines died in 1546, whereupon his business passed into the hands of his son-in-law, Regnauld Chaudière. The latter in 1549 re-issued Colines' book — and this is the edition which is now represented in the Library.

The volume is listed as No. 440 in Paul Lacombe's authoritative catalogue, *Livres d'Heures Imprimés au XV et au XVI Siècle.* It is in quarto form and has 176 leaves. The titles and smaller initials are in red, while the larger ones are in the criblé style. The title-page bears the "Tempus" mark — a winged satyr with a scythe — which Tory had designed for Colines, and which Chaudière later adopted as his own. The illustrations, each within a special border, are those usually to be found in Books of Hours: St. John writing his Gospel, Jesus betrayed by Judas, the Annunciation, the visitation, the Nativity, the Angels and the Shepherds, the Adoration of the Magi, the Presentation, the Flight into Egypt, the Coronation of the Virgin, the Crucifixion, the Descent of the Holy Ghost, David in Prayer, and finally the Resurrection of Lazarus. Border designs enclose every page. These are of two kinds: half of them are in line engraving and half in black, sometimes alternating on opposite pages. There are eight different sets of each. The borders are made up of four compartments, and thus there are thirty-two separate designs of line engraving and as many of engraving in black.

The woodcuts agree in all respects with those in the 1543 Book of Hours, with the slight difference that a French inscription which appeared below the third plate — the Annunciation — has been removed. The border designs, too, are those of the 1543 volume; but whereas three in that book included the dates of 1536, 1537, and 1539, there are no dates in the later volume.

As to the woodcuts, they are undoubtedly by Tory; most of them are signed with his favorite mark, a small double cross. The question of the border designs, however, is more complicated. The presence of the dates on three of them precludes—as August Bernard rightly pointed out—their attribution to Tory; but, as the same writer also emphasized, they evidently came from his atelier. All these borders are very beautiful, although the alternation of line engravings with engravings in black is in "wretched taste," of which Tory himself would never have been guilty. Mr. Bruce Rogers in his fine edition of Bernard's biography of Tory has reproduced these borders with very pleasing effect.

Only the Lord's Prayer, the Ten Commandments, and the Apostle's Creed are in French. But at the end of the volume there are six lines of verse:

Si de Dieu veulx appaiser le courroux,
Veille pecheur, & te mectz a genoulx,
Sus esleuant ton cueur a son hault throsne.
Alors peché ny a qu'il ne pardonne.
Ne doubte en rien, car en toute saison
Est escoutant du ciel ton oraison.

"If you want to appease the wrath of God, wake you sinner and get down on your knees, lifting your heart to His high throne. There is no sin then that He does not forgive. Be not in doubt, for at all times He is listening in heaven to your prayer . . ."

The binding, as mentioned above, is in the Grolier style; that is, it consists of elaborate floral and geometric patterns. It is of tan calf, the interlacings being in blue and white with gold outlines. The back is similarly decorated, and the edges are gilt and gauffered. This binding, obviously made soon after publication, greatly enhances the beauty of the volume. Bernard mentions only two copies of the book, one in the original binding. The Library's copy is probably the third.

The Library has also another Book of Hours in Latin, printed in Paris by Gillet Hardouyn, probably in 1508. The work was described in the June 1935 issue of More Books.

THE *Getijdenbock* recently acquired by the Library is identical with No. 398 in Lacombe's catalogue and No. 182 in Anatole Alès' *Livres de Liturgie.* It is in octavo form and has 130 leaves, each enclosed in a wide border design. These borders are usually made up of small woodcuts representing Biblical scenes; when they are not historiated, they consist of heavy flowers and foliage, in the style of the Flemish manuscripts. The types are gothic.

In addition to the fourteen conventional woodcuts, there are many others which illustrate the Old Testament—Adam and Eve, Job's sufferings, and the various deeds, martial and otherwise, of David. These woodcuts were first used in a Flemish Book of Hours printed by Kerver in 1522, and afterwards by his widow in one published in 1529. They were used again in 1544 and 1554. There are four lines of inscription under each. Alès considers these pictures somewhat mediocre, excepting only a few. But whatever their artistic merit, they too are imbued with a Flemish feeling. Produced in Paris, in the shop of a German, the book was meant to appeal to customers in the Lowlands.

The colophon bears the date of March 10, 1533. Thielman Kerver, at whose place the volume was printed, then had been dead for nearly a decade. A native of Coblenz, Kerver produced his first Book of Hours in Paris in 1497, imitating, if not rivalling, those of Vérard and Pigouchet. Married to Yolande Bonhomme, the descendant of distinguished French printers, he soon became naturalized. After his death in 1525, his widow and children continued the firm.

The binding itself gives distinction to this little volume. The color is unusual and the ornaments are especially graceful. The edges are gilt, with a gauffered Renaissance design. On the fly-leaf at the front there is a manuscript note dated Maestricht 1592.

The *Horas* of 1551 — No. 511 in Lacombe's catalogue — is definitely

baroque. Both the large and the small woodcuts are filled with heavy clouds, huge rocks or luxurious foliage, although in a few instances the figures are attractive, like the Virgin in the scene of the Visitation. The border designs are immensely varied. Some of them are geometrical, a debased imitation of Tory; others are composed of innumerable figures and architectural details. Caryatids of all kinds suport doric, ionic, and unclassified pillars, and gargoyles jostle with angels. Several are signed with the letters P.V., the initials of Pierre Vase, whose original German name was Krug. These designs were first used in 1548 in the *Emblems* of Andrea Alciati, an Italian jurist with literary propensities. Next they were used in a Book of Hours of 1549, and again in 1555, 1558, and 1560. Guillaume Roville, or Rouville, a native of Tours, was one of the most prominent printers at Lyons. The city was a great commercial center, and its printers produced many books for foreign consumption.

The most remarkable feature of the book is its binding. Le Gascon, whoever he was — and it is still debated whether he was an individual or whether the name stands for a group of binders — developed a style which is perhaps more typically French than any other. The patterns which decorate the sides form close compartments, with small volutes in the inter-spaces. The dotted — pointillé — lines give a scintillating effect to the whole.

IT should be mentioned here that the Library has also twelve leaves from a Spanish manuscript Book of Hours made in the Netherlands. One side of each leaf is occupied by a miniature, beginning with the Annunciation and ending with the Coronation of the Virgin. The backs of the leaves contain prayers, enclosed in border designs of flowers and birds, similar to those of the Codex Grimani. The manuscript probably dates from about 1510 or 1520, the time of the Emperor Charles V, when many service books were produced by Flemish artists for Spaniards.

The miniatures of this fragment — all in excellent condition — are of surpassing interest. With their powerful realism, perfect composition, and beauty of landscape, they are little masterpieces. Their artist is unknown. It has been lately suggested — an opinion in which this writer concurs — that they may be the work of Simon Bennink, one of the greatest miniaturists of the age. They will be described, in the near future, in a separate article.

Z. H.

Letters by T. W. Parsons

(*Continued from the October issue*)

Seventeen Cantos of the Inferno

PARSONS was now earnestly at work on his version of the *Inferno.* Besides translating new Cantos, he was revising the ten which had been printed in 1843. Early in 1865 — the six hundredth year of Dante's birth — his translation of the first seventeen Cantos was published. The volume was dedicated to Don Michelangelo Caetani, Duke of Sermoneta, one of the greatest Dante scholars of the time.

Mr. Goodspeed owns several letters written by the Duke to Parsons. The first, dated January 1865, urged the translator, in reply to the latter's inquiry, to phrase his dedication in the simplest manner. "I beg you," the Duke pleaded, "to omit every epithet of excellence, which I hold in great respect when I find it in things but which I do not recognize as so easily deserved by persons." Don Michelangelo, whose house was a center of the highest literary, artistic, and political circles, was a truly gracious man. After receiving the published volume, he sent this letter to Parsons:

> The weakness of my eyes compels me to read *bit* by *bit;* this is the reason why I move cautiously, much as I delight in the reading of your beautiful version. Although I am no competent judge of the English language, I can feel all the vigor of your verses which, by your felicitous choice of the quatrain, have succeeded very well in rendering the peculiar force of the Dantesque tercet. Then happily I discovered many of your verses possessing even something of the nature of Milton, which is very suitable for the substance of Dante's Poem and its solemn and resolute style. It would be premature to speak in more detail about your noble work, after what I have explained to you; I merely wanted to write without delay, so that first of all you might have the thanks you deserve for your flattering and graceful gift.

More than anything else, the criticisms of Andrews Norton, dead for some time, guided Parsons in his work. He got out the "eight pages of annotations" which he had received from the old scholar in June 1844, and subjected his earlier translation to a thorough revision. Andrews Norton had examined only the second Canto, but Parsons acted elsewhere as well in the light of his comments. In that single Canto Norton recommended some fifty changes, two-thirds of which were adopted by Parsons. The revision — luckily — was not so extensive in the rest of the work, yet enough to make the new version much poorer than the first. For though the literal meaning of the revised lines may be more precise, a good deal of the poetry is gone. A glance at the opening passage may show the difference. In the original version of 1843 the great poem begins:

> *Midway through our life's journey, in a wood*
> *Obscure and wild I found myself astray.*

Ah! to describe how rough it was — how rude
That savage forest — chills me to this day.
Scarce death more dread than its remembrance were,
Yet faithfully what good I gained to show,
I will discover all I witnessed there,
Though how I entered it I hardly know . . .

In the version of 1865 these powerful verses were "improved" to

Halfway on our life's journey, in a wood,
From the right path I found myself astray.
Ah! to describe how dark it was — how rude
That savage forest! chills me to this day:
Its very thought is almost death to me;
Yet, having found some good there, I will tell
Of other things which there I chanced to see:
But, how I came therein, I know not well . . .

"Midway" changed to "halfway"; "rough" to "dark"; and the substitution of the depressingly weak lines of the second quatrain for the direct, virile statement of the original — these may give a taste of the nature of the revision. And this, it must be added, was true also of the results of Parsons's relationship with his later mentors, Lowell and the younger Norton. Excellent scholars and writers though they were, they did not possess Parsons's gift for clear and strong expression; and their influence, with its academic aura, served to tame and intimidate the Boston poet. There can be hardly a question that the first ten Cantos of 1843 are the best part of Parsons's Dante; that in the seventeen Cantos of 1865 the new portions are inferior to the old; and finally that the second half of the completed translation is altogether beneath the first. All this is worth stating, because Parsons's *Inferno*, even as it is, is probably the best in the English language; and because his original Ten Cantos are a masterpiece of which any literature could be proud.

For the Dante scholar, and especially for the student of the art of translation, a close examination of the successive stages of Parsons's work should be extremely illuminating. For this reason the correspondence pertaining to the subject is given here in some detail. First, then, a few specimens to illustrate Andrews Norton's comments. Lines 3 and 4 of the second Canto read in the original version:

I only rose and girt myself to fight
The struggle with compassion and my road . . .

'Perhaps 'I rose alone' or 'I waked alone' or 'When I alone prepared myself to fight,'" Norton observed. "'Only' may now be understood grammatically as qualifying 'rose.' It may be objected likewise, that Dante did not rise in the most obvious sense of the word, namely that of rising from sleep. 'The struggle with compassion and the road' — here the proper order of the objects with which he was to struggle is reversed; and the expression seems to me so concise as to be harsh and obscure. It is brief enough in Dante but the *sì* and *e sì* of the original keep the separate objects more distinct than in your translation. It is a case I think in which a translator is rather called upon

to unfold his author's meaning than to compress it." Parsons duly altered the lines to

I alone girt me to sustain the fight,
A strife no less with pity than my road . . .

Further down he got rid of the alleged cacophony of "thou inform'st us" by "thou tell'st"; and replaced "clay corruption" by "flesh corruptible." The verses about Aeneas's journey among the shades of his yet unborn descendants Parsons first rendered as

That visit, famous now o'er all the globe,
Revealed events which brought, in season due . . .

Norton was dissatisfied. "'Revealed,'" he thought, "standing thus without any reference to the indivdual to whom the events were revealed, must mean generally 'revealed to the world' or 'revealed to men'; but this is not the sense of Dante. Dante says, Aeneas 'understood (learnt) things which were the occasion of his victory,' etc. That is, what he saw in Hades, the prophetic vision there presented to him, strengthened him to persevere in the great work before him. But this idea is not distinctly brought out in the two lines." Accordingly, the later version reads:

That visit, famed by thee o'er all the globe,
Taught him the events wherefrom, in process grew . . .

Or to quote another instance: Dante's protest to Virgil that he does not deserve to be introduced to the mysteries was first given by Parsons as

Me worthy! no; I cherish no such dream;
Should I resign me to thy charge, I fear
Th' attempt would prove but madness in the extreme . . .

Norton objected: "'Me worthy! no' — this is a modern, not an antique fashion of expression. To speak of 'cherishing a dream' is more modern still. One might say 'Nor I, nor others can me worthy deem'; but the inversion would be harsh. . . 'but madness *in the extreme.*' The last words detract, instead of adding to the force of the expression. They are supernumeraries, introduced for the sake of rhyme. One might say, 'The venture would in me but madness seem.'" And so the verses were changed, not without benefit in this instance, to

Small is my worth in mine as men's esteem:
Should I, so humble, so forlorn and weak,
Venture this going, 'twould but folly seem . . .

But, at times at least, Parsons stuck to his original version. "'Lady, thy sweet commandment,' etc., this and the two lines which follow," Norton suggested, "I think should be recast. 'A sweet commandment, charming the ear,' is not in the style of Dante." Parsons, however, refrained from doing anything about it. Norton's last comment, with its reserved kindliness, was especially characteristic: "In the fine version with which the Canto concludes," he wrote, "beginning with 'As flowerets, by the frosty breath of night' I cannot pick many flaws. But in evidence that my critical talent is

not quite exhausted, I object to two words. In the seventh line from the bottom, 'thyself' strikes me as unnecessary and unpoetical; and in the last line I cannot think that 'glide' is well applied to express the motion of Dante. Indeed the effect, I think, would be better if *entrai* were rendered literally." Parsons dropped out "thyself," but kept the "glide." This brief passage may give an idea of Parsons's art, although many others could be selected. Longfellow renders it thus:

Even as the flowerets, by nocturnal chill,
Bowed down and closed, when the sun whitens them,
Uplift themselves all open on their stems;
Such I became with my exhausted strength,
And such good courage to my heart there coursed,
That I began, like an intrepid person . . .

Parsons, at twenty-three, wrote:

As flowerets, by the frosty breath of night
Shut up and drooping, soon as daylight glows,
Spring on their stems all open and upright;
Ev'n so my wearied courage freshly rose,
And such gay spirits coursed my bosom through,
That like a hero I began to say . . .

Seventeen Cantos brought warm praise from the *literati*. Mrs. Parsons must have sent out a number of copies, for several acknowledgments were addressed to her, among them by William Cullen Bryant and the old New York poet, Fitz-Greene Halleck. "Do not be surprised," the latter wrote, "if I ring at your door some fine morning, although my looking glass whispers that I had better not. I had the honour, years ago, of being introduced in Boston to a charming matronly Lady, who said she 'was glad to know me, and glad to find that I was not as ugly as my portrait.' Were she to see me now, my portrait would win her compliment, and smile its revenge . . ."

One letter especially pleased Parsons. It was from the King of Saxony, himself an eminent Dante scholar and translator. The King's message, sent from Pilsitz, was in English:

> Sir, I have received with great pleasure the translation of seventeen Cantos of the Divina Commedia and thank you heartily for it. The exactitude of the translation and the true antique colorature of the verses and language have much excited my admiration. The beautiful introductional verses on the bust of Dante gave me a true feeling of sympathy for a man, who felt so well the work of my favorite author. I am likewise very sensible of your remembrance of the few words we have spoken together seventeen years ago.

When in Europe in 1848, Parsons was introduced to his royal fellow-Dantist, who now signed his letter as "Your affectionate John, King of Saxony."

King John, ruler of his country after 1854, was on especially good terms with George Ticknor, who saw much of him during his sojourn at Dresden in 1835. At their first meeting, the Prince — as he was then — displayed before his visitor his collection of books on Dante. They met frequently afterwards.

The Prince asked the American to see him "any day in the forenoon," without the ceremony of announcing himself. Within a few months the two became friends. On leaving Dresden Ticknor observed in his Journals, "I was sorry to part from him, for if I were to see many more princes in Europe than I shall see, I should not find one so good a scholar, and few so entirely respectable in their whole characters, public and private." They often corresponded, on political as well as on literary matters, after Ticknor's return to America.

Lowell and Norton Scrutinize the Proof Sheets

THE *Seventeen Cantos* had hardly left the press, yet Parsons was already preparing his further translation of the *Inferno*. On August 6, 1865, he sent the proof of the eighteenth Canto to Charles Eliot Norton:

> You will do me a new favour by letting your eye run over this proof and noting anything you may think needs amendment. In the 121st verse I have ventured to preserve the contemptuous vulgarity of "Ed egli allor, battendosi la zucca." "Pumpkin-pate" is true to Dante, but you may think it not elevated enough, unless you remember that although a divine poem — the author called it a comedy; and this is one of the few instances in which I think the "surroundings," as folks say, may justify the *grossièreté*. Do not let this be anything more than an amusement to you, nor even that, if you are better amused.

To be sure, the line remains in the volume: "He mumbled, thumping on his pumpkin-pate" — and a good line it is! On August 17 he dispatched another proof to Lowell:

> I know you will grumble at my "guts." I hate the word as badly as you can — or any other gentleman — and nothing but a solemn sense of duty induces me to adopt it. But I feel sure that is really what the fellow said.
>
> I think it is rather odd that word is not in the Bible. But if a fashionable audience can nightly hear Edwin Booth talk about "lugging the guts into the neighbour room," why cannot I lug the same into my Canto?

That spring Booth, who was a friend of Parsons, was acting in the Boston Theater in half a dozen Shakespeare plays, among them *Hamlet* — from which the quotation is taken. He played the Prince on the very night when his brother killed Lincoln.

There are several notes to Norton in May, June, and August 1866, each thanking him for his reading of proofs and asking him "to note anything that should be mended or changed." And Norton did his work conscientiously. "Your annotations are of the highest value to me," the grateful translator assured him. On July 4, 1866, Parsons thanked Lowell for similar services:

> The facility I find in you, let me warn you, may involve you in more labour perhaps than you will care to add to your "too much already." Your close comments are too valuable to permit me not to plague

you; but be as brief with me as you like and take up my translations, I pray you, only as you take your pipe — *per passare il tempo.*

Several of your criticisms are so forcible and just that I cannot help making the necessary corrections that you suggest — and this compels me in many cases to go back to my first form. I have especially to thank you for mentioning the oversight I was on the edge of committing in giving my *serpentello* a skin that did not fit him. "His skin grew soft, the other's hardened o'er" was my original line, to which my antecedents had been all right; but in successive variations I came inadvertently to get the right man in the wrong hide.

The story is that of Buoso degli Abati, in the twenty-fifth Canto. A black serpent clung round the spirit of the miserable Florentine, and a wonderful transformation ensued: Buoso took the form of the serpent, while the serpent resumed its own original human form, that of Guercio Cavalcante. The line was finally printed as "His skin grew hard, the snake had scales no more." The letter continues:

With regard to the verse

come procede innanzi dall'ardore
per lo papiro . . .

it seems to me that my rendering is closer than yours — and more true to the fact; but one of these days we will burn some foolscap together, and decide it by the inductive method. "Even as with burning paper, etc." I changed to "So, with papyrus burning, etc." in deference to chronology.

And in support of his use of papyrus instead of paper he refers to Beekman, Zandino, and the King of Saxony.

Lowell had been giving a course on Dante at Harvard for a number of years. Besides his class instructions, he usually had a smaller group of advanced students visiting at his home at Elmwood. In a note to Norton, Parsons, himself an honorary Master of Arts since 1857, speaks of his presence at one of the examinations in Cambridge. "Mr Lowell's thorough knowledge of the Divina Commedia and patient drilling," he wrote, "told in a marked and satisfactory manner upon his class, two or three of whom surprised me with their cleverness and apparent apprehension of some of the most abstruse passages of the Paradiso." This explains Lowell's anxious concern about Parsons's translation as well as the closeness of his criticisms. Always generous and cordial towards the Boston poet, he wanted to give his best advice. There is a long letter by him, dated August 7, 1866, which reminds one of the annotations of Andrews Norton. It deals with the twenty-seventh, twenty-eighth, and twenty-ninth Cantos, making more than thirty suggestions. A few examples will be quoted here.

"I do not like 'mingled moan.'" he wrote of line 5 in the twenty-seventh Canto. "It is obscure and moreover a moan is of too feeble a quality to 'burst.'" Parsons changed the expression to "mingled noise." Lines 107–8 originally read

. . . arguments like these
Pushed me to where silence seemed the worser counsel . . .

"I think you are too loose here," Lowell warned; whereupon Parsons tried to be more forceful:

> *. . . arguments like these*
> *Pushed me to where some answer seemed advised . . .*

What were originally the opening lines of the twenty-eighth Canto one cannot tell. Lowell commented: "'Freed from every law.' Nay, not so, but simply from the fetters of verse. And in the next verse *per* I think has the force of *through* and not of *by*. What follows to the end of the paragraph, by the way, is admirable for closeness, ease and flow." The lines were printed as

> *Who, even in language unrestrained by law,*
> *Though telling oft, could fully tell of all . . .*

Finally Lowell criticized one of the last lines of the twenty-ninth Canto, from the passage about Capocchio, the forger: "'He that by alchemy base metals made': do you mean 'He that with alchemy debased metals'? I think that is what Dante meant, using *alchimia* for a substance and not an operation. Alchemy had this meaning also in Old English. If the poor devil had only made *base metals*, the loss would have been his own and no statutable offense that I can see. His crime was, I suppose, counterfeiting sterling coin with too strong an infusion of alchemy, that is base metal. Kings are in the habit (or were) of issuing coin in this fashion, when they were in straits, and poets do it still sometimes if one may judge by the magazine — nothing but the *stamp* genuine." By changing a word in the line Parsons accomplished the design: "He that by alchemy false metals made," reads his text. The letter ends:

> I would my prayers could help you forward in to "the milder airs of Purgatory." The Mahomet Canto is a specially horrible one to me — reeking of the shambles. I have not been very picky this time and indeed you have given me little chance. I think by far the greater part most happily done — as easily as if you had the freedom of *paroli sciolte;* and that reminds me (as a comment on my criticism on this passage) of Horace's "numerisque fertur lege solutis" — where he does not mean prose, to be sure, and whence Dante perhaps took his hint of the phrase. Still I remain of the same opinion.
>
> Do not be afraid of wearying me. I enjoy a friendly Aristarchos. I will not keep another proof sheet so long. To tell the truth I was fussing over a list of ancient Yankeeisms which I was trying to regiment from the fly-leaves of my books where I had noted them, and forgot to send back the proof.

Mailing this time the proofs of the thirtieth Canto, Parsons acknowledged the comments the following day:

> I feel very grateful for all your criticisms, but have not adopted all of the amendments you suggest. To save time in particularising perhaps I may send you a *revise* . . .
>
> The last two Cantos *were* sickening to be sure, yet this present one has been to me as bad as any, only the horrible blackguardism of those

two ruffians is so beautifully relieved by Virgil's reproof and Dante's confusion and the exquisite concluding line "Che voler ciò udire." You will wonder at my substitution of so disgusting a word for "paunch" in v. 124, but it is in keeping; and if you still cut out *de trop,* remember, my cherub, to be weak is to be miserable.

Whatever may have been Lowell's opinion about the word, it is certain that Norton did not like it. Parsons wrote him too:

> There was one very disgusting word in that last proof to which you pencilled "No" — as I knew you would. And yet I am half-inclined to translate "ventre" in that way. Most people would say it was bad taste; but — *mi pare che si la maniera dantesca?* One must expect to hear pretty bad talk down in Malebolge, and unless you very decidedly dissuade me from it I believe I may put it into the mouth of that foul-mouthed Greek to heighten the vulgarity of the scene. It is after all a word not unfamiliar to ears polite and is twice, I think, uttered on the stage by the Prince of Denmark. Do you still say absolutely "No"?

Norton continued to object, and so the "disgusting" word — which cannot now be known — was dropped and the more elegant "paunch" retained. It should also be added that, in spite of his first protest, Parsons finally adopted nine-tenths of Lowell's suggestions.

Praised by Emerson and the North American

IN the spring of 1867 Parsons's complete translation of the *Inferno* appeared. There were two editions, one with Doré's plates in reduced size and the other without. On receiving a copy, Emerson wrote Parsons:

> The beautiful book you have been so good as to send me I find more valuable the more it is read. I began this time at the eighteenth Canto, and read to the end of the thirty-fourth. I find the book good beyond my expectation, and in my opinion, excellent. I am by no means a good Dantean, as you know, but I am quite sensible of his prodigious force, and I find this fairly rendered, and with flowing elegance, from page to page, through all these Cantos. In many places, the felicity is admirable. My impressions are so heartily in favor of the translation, from this first reading, that I wish my judgment in the case were of more worth; and yet I read with the original at my elbow, and from time to time under my eye. I am proud of the work of my countryman, and give you joy on your success.

The Duke of Sermoneta, who had meanwhile become completely blind, sent a touching note. "I promise myself," he wrote, "that the reading of your book will be accomplished by my wife, who was born in the English language, as soon as she is cured of a long illness that she has suffered recently. I hope, therefore, to be able to send you new congratulations when I shall have enjoyed the reading of this first Canticle." Several times afterwards, through

the letters of Robert C. Winthrop, who was then staying in Rome, the Duke affectionately remembered the Boston translator.

In its January 1868 issue the *North American Review* published a brief but highly laudatory article on the book. The writer first paid compliment to Parsons's own poems — to their "naturalness of thought, grace of sentiment, and purity of diction truly Horatian"; then turning to the work before him he discussed the merits of translating Dante in *terza rima* or, as Parsons had done, in quatrains. But no translator before "had anything like the success" of Parsons. "Where Dante is at his height," the critic wrote, "his translator kindles with a fire and attains a force that give his lines all the charm of original production, and we read real *poetry,* such as speaks the same meaning in all tongues . . ." With a reference to Longfellow's version of the *Divina Commedia,* which appeared in the same year, the article closed: "His translation should be welcomed by all who are interested in native genius and scholarship, not as the rival of Longfellow's but as a *succedaneum* to it." What was meant by the last learned word is not clear. The two translations are certainly very different. Longfellow's is accurate and uninspired; Parsons's, with occasional faults, is always alive.

Recognizing Lowell's pen in the unsigned article, Parsons thanked him profusely: "Your pregnant couple of pages have gratified me so much more than anything that I have seen and have so stirred my pride at receiving so generous an expression from such a poet and critic as all acknowledge you to be, that I cannot forbear to say to you that I dearly appreciate your praise and the nobleness which leads you to speak it in so handsome a way." He signed himself "ever truly thine" — an expression which occurs in many of his letters of that time.

Lingua Rustica for the Biglow Papers

WHILE Parsons was finishing his version of the *Inferno,* Lowell was preparing the second series of his *Biglow Papers,* which, with the imprint of 1867, appeared in October 1866. As a slight return for his help, Parsons offered a few suggestions to Lowell. In August 1866 (the date of this as of many other letters must be established from internal evidence), he wrote from Wayland where he was living with the Heard family:

> Your glossary will be a most valuable addition to a new series of the B. P. There are some local words on this island which I never heard elsewhere. One is yank — to yank, i.e. to twitch with violence and in a jerking manner. Some individuals use it so constantly that they may be called Yanky Yankees — Ebrew Jews — Hebraei Hebraeorum.
>
> The late Mr. Sam. Kettell — at one time, as Mr. Biglow must remember, Editor of Mr. Buckingham's paper — was a very dear friend, something of a linguist and no mean scholar. He observed words also and derivations and told me a plausible origin of the name "Yankee."
>
> "Yengheer" always appeared to me only a clever supposition of the man who discovered sparrow-grass in asperge. *Yengi dunia* is Persian

perhaps for "new world" but is weakly twisted in Yankydonia. This is what Mr. Kettell told me. His father lived in Newburyport and when he was a boy had seen great numbers of New Hampshire men marching into the market-place — old Continental soldiers — for it was the time of the Revolution and not a man of them but wore *spatter-dashes*. There were a number of British officers about who used to make game of this rough militia and found a special jest in their coarsely made leggings, which they called yankies. Old Mr. Kettell had often heard them use such expressions as "look at the long Yankies!" "Here's more of those d—— Yankies."

In after years his son obtained in England a provincial glossary. I forget what county, but it was *not* Halliwell's book, in which he showed me this definition "Yankies — spatterdashes," and added that he knew for certain that several of those English officers were men of that same county. It seemed to my imperfect remembrance to have been Lancashire, or Leicestershire, but of this I am not certain.

A few weeks later he added some more treasures to Lowell's store of Yankeeisms.

If I light upon any new graces of our lingua rustica I shall have pleasure in gathering them for the only one who has been known to make a fitting use of such idiom. At present I can only recall one word that I hear very frequently and I do not imagine it can be new to you.

It is I suppose from the root of "sleazy" and hath a good Saxon sound. I find "sleazy" in Webster's (the only dictionary I have up here) to mean "flimsy," etc., but I have seen it derived from "Silesia Holland," a thin sort of stuff that used to be made, as I was told by a pupil of Priessmitz, near Graefenburg in that province. The form in which I am accustomed to its use is to *slaze* out; e. g. when an old carpet becomes worn out and stringy it is all slazed out; ditto pantaloons. But the most picturesque application I heard a few Sundays ago. In speaking of a preacher who sometimes indulges the islanders with a visitation and whose discourses appear to be thinning down to a very small staple, our Squire remarked that he believed Doctor — (call him *Subtilis*) was a genooine good man but his sermons were getting kind o' *slazed out*.

And now may I add to this a very singular word that just comes to my remembrance. It is pronounced *mallahack*, but I suppose it must be "maulhack" and means to mangle and chop up things in an unseemly manner, say as a joint of meat by a bungling carver.

For instance as I heard an old housekeeper say at Sudbury tavern (Mr. Longfellow's Wayside Inn), "Well I *vow ni for't!* I *do* think Jerushy has malahacked that *ratteran* in great style." Which sentence, including the blasphemous attestation, would probably not be very intelligible to the Professor of Poesy in Oxford. I think it must mean to hack as with a *mall*, as one would say to shave with an ax-handle. When I was a boy I heard one of my Aunts in Hopkinton make use of the expression and I remember being laughed at when I asked my Mother what it meant. She said it was an old Hopkinton word. In my childhood philology I

fancied at that time it must be a corruption of *tomahawk* — and that "don't mallyhack that meat so" was equivalent to "Do not carve the mutton with a tomahawk": a foolish figure, but let it go.

Lowell, appreciating the enlightenment, kept asking new questions. Here is Parsons's reply to some of them:

> The very morning of the next day after I came to the country I happened to overhear the word you asked me about, in this phrase — one woman was talking of some other woman's baby and said, "Well, no: I can't exactly say the child is a very cross child, but it seems to be dreadful weak and it keeps up a fussing and a *tooing* all the *day* long." It is a very common word hereabouts not only with aged people but with the young. It seems as if it might have some relation with *ado*. "He keeps up a terrible *tooing*" would be equivalent to "he makes a great ado." Much a-to about nothing.
>
> Your derivation of *mal a hacher* must be the true one I suppose. This illustration I have had since your note: "Did Cyrus Baldwin kill that beef critter of his'n?" "No, he didn't kill him — he *mallahacked* him to death. I never see such clumsy slartering in *my* life." But it is a rare word and many old people of whom I have enquired never heard it. I do not think it is *local;* but mostly confined to butchers and the coarser sort of mechanics.

He promised Lowell to be "constantly on the watch" for odd or unusual words. "The vocabulary which you are engaged upon cannot fail to be a very useful and important collection . . ." he predicted. "It is droll to notice how the English begin by ridiculing and carping at our *new-fangled phrases* and end by adopting them. You can hardly look into an English Review or paper without immediately falling on some Americanism that was at first despised and laughed at."

The second series of the *Biglow Papers* contains, as an introduction, a long essay on the American language. With an allusion to J. H. Tooke's once famous philological treatise, Parsons assured Lowell: "Your new 'Diversions of Purley' have instructed even more than they have diverted me. I know not any treatise where so much good philology is compacted in so small a compass . . ." And although the book was now out, for his friend's amusement he reported some new specimens of the "lingua rustica":

> After having sealed my note I remembered a word that I had overheard in the course of the day that I can hardly suppose is unfamiliar to you, viz. "*putchiky.*" I don't know how to spell it, but it means "irritable—dissatisfied"; e.g. "The Doctor is dreadful putchekey this morning." I suppose it must be an *Indian word* and means "cross as an Indian." Mr. Longfellow will know if it is good Indian.
>
> Here is another word. "David, take that white-faced cow and put her in the further *linter* or *lenter.*" It is very common in this isle, and the islanders explain it to me as *leanto,* which in another sense is a dictionary word.

Parsons greatly enjoyed curiosities of language. His love of punning

probably originated there. In this, too, he proved congenial to Lowell, who was an inveterate punster himself.

A Charade in Verse

THIS vein of humour comes more to the foreground in Parsons's letters to his relatives. One written to his wife, for example, includes a rhymed charade. It is, as the author himself proudly thought, "a pretty good one to give out at an evening party — because it *can* be guessed." Here is the verse, printed only in the rare 1866 volume *The Magnolia*:

Seated I stand — with but one foot:
And yet no eagle soars like me:
I grow not — yet no elm hath root
So broad, nor even the banyan tree.

Guess my first syllable who can:
Just half a sovereign I require:
The Scotch corruption of a man
And half of all the world's desire.

Now add thereto a serpent's part:
I tell thee add, but fling away
His tail, if you would have my heart,
Or his conclusion, I should say.

Ever before a neighbor's door
Is entered custom claims my third,
A thing perchance I merit more
For mangling thus an Indian word.

For the sake of those who are slow in guessing charades, the solution is revealed in entire confidence: *mon–ad–knock.*

It was to his sister Adeline, herself a writer, that Parsons sent some of his most affectionate letters. The quotation of a short passage — in itself a fine specimen of Parsons's prose — may not be amiss:

> "I come with flowers, for Spring has come, Ianthis, my beloved!" That pretty verse, my dearest Addie, is so running in my head that I must say it even if not strictly applicable: if I do not exactly come myself, neither has the Spring except nominally. When I do actually come propriâ personâ, I hope it may be with flowers and not with snow wherein I now dwell buried.
>
> The pleasant old-fashioned house on the hill where you and Mother made one or two visits wears another sort of aspect now from that which you beheld: still it is very beautiful today — the white hills all brilliant in the magnificent March sun, and amid the dazzling meadows and fields obliterated again by the freshly fallen snow the welcome novelty of the blue Sudbury stream which has been so long black with ice. But when this wintry glory is gone — and the snow vanished and June brings the costume that you and I love better than icicles and leafless boughs —

then perhaps Mr. Lunt may bring you up here some sunny day and I believe that he would enjoy it as much as you.

Also the Heard family would be so happy to greet you! Mary sends you her love and warmest remembrances . . .

The family of Colonel David Heard, Parsons's life-long friends, figure in many of the letters. Their farm was located between Sudbury River and Heard's Pond; and since to the North it was bounded by a brook, it was called Heard's Island — the name which Parsons often used. He loved the place. In his poem to Longfellow he gave an intimate picture of his "enchanted isle," as he did in another poem for Sudbury River. He was especially attached to Mary Heard, to whom he wrote whenever away in Boston or elsewhere. In a note in 1869 he informs his sister: "Mary is even unable to write to you tonight; but is, I think, somewhat gaining on her illness of unusual duration and severity so that I hope before I come to town to enjoy a little walk with her to see if we can discover a symptom of the *aperient* month which is not yet apparent . . ." He adds: "Please tell Mr. Lunt that I read to Mary today his notice in last Sunday's Courier of *Gates Ajar* which is, I think, in his best style of dignified satire. I should think all the Chickerings would be delighted with the book, for now they will know where Pa has gone."

The reference is, of course, to the novel of Elizabeth Stuart Phelps, then recently published. The *Gates Ajar*, with its comforting picture of future life, had an astonishing success. Nearly a hundred thousand copies were sold in America, and its circulation was even greater in England.

The Virgin of the Greenfield Woods

IT was to his sister "Addie" that Parsons turned for information when the editor of a Rochester newspaper asked him whether "A Song for October," which he had printed, was by him or not. The poem, included in the earlier volumes, was — quite wrongly — omitted from the 1893 edition, and so at least the last two stanzas may be printed here:

Each one of us, perchance, may here,
On some blue morn hereafter,
Return to view the gaudy year,
But not with boyish laughter;
We shall then be wrinkled men,
Our brows with silver laden,
And thou this glen may'st seek again
But nevermore a maiden.

Nature perhaps foresees that spring
Will touch her teeming bosom,
And that a few brief months will bring
The bird, the bee, the blossom;
Ah! these forests do not know —
Or would less brightly wither —
The virgin that adorns them so
Will never more come hither!

The Rochester editor was respectful, and prefaced the printing of the verses with the remark: "This beautiful little poem, which is floating anonymously in our exchanges, bears unmistakable marks of a higher genius than is often manifested in newspaper verse. Does any one know who is its author?" A friend of his suggested Parsons. The latter himself had forgotten the circumstances of the publication. "Can you help the Rochester man?" he inquired from Mrs. Lunt. "I think the verses were published in the Knickerbocker Magazine and the first verse begins *'September strews'* etc. which sounds better than October. They were written while I was with Ellen at Greenfield before 'the virgin that adorns them so' became Mrs. Fred. Tuckerman." Frederick Tuckerman, hardly known by his contemporaries and only recently discovered as a poet of rare talent, lived most of his life at Greenfield, where, in 1847, he married Hannah Lucinda Jones — the subject of Parsons's lovely poem. The young woman died in child-birth, in the tenth year of her marriage.

Jove in Christian Poetry

THE relations between Parsons and Lunt, sixteen years his senior, were cordial, yet Parsons always addressed the older man with the formal "My dear Mr. Lunt." He appreciated the latter's abilities as both editor and poet, but faced with his criticisms he was ready to defend his ground. The following letter, written in June 1869, is a little discourse upon the right of a Christian poet to invoke Jove:

> In the two closing lines of the Epitaph in question, which you quote in your letter, the emendation you suggest does not seem to me conceived with your usual felicity.
>
> In the first place you ask, "What has a *Christian* man to do with Jove?" which is a clear "petitio principii." This dead poet was a *pagan.* How do you know it was not intended for Mr. Emerson? or Walt Whitman? Secondly, it seems to me very *un*-Christian to say that the poet's eyes are now settled *forever* in the stillness and insensibility of physical death — besides which, this presents an image wholly untrue; for the momentary calm which precedes corruption in a dead man's face is altogether independent of the *eyes,* which are always closed. There is nothing in the glazed balls and stony stare of Death suggestive of the repose which was in my mind.
>
> My idea was the contrast between the poet on earth — with restless eye, ever in a fine frensy rolling, and the Olympian calm that has come to him, now that he is with the immortals. I had thought of your objection as a possible one, and had considered the changes of "Christ's own calm," or "Heaven's own calm," but found that the word which first came to me was the true one, as being in keeping with the kind of immortality which the Muses bestow — 'Νήσοις ἐν μακάρων' not among the cherubim but the ἀθανάτοισι. Surely to say that "life is vanished from a man's eyes" is not made more forcible by adding "Death has come to them." I did not mean to say that I was wholly in the Greek way of thinking: for if we *do* "profess and call ourselves Christians," I should

be very sorry to banish Jove from his little domain of poesy. Do you remember the Epitaph on the two brothers who fell at Marathon — in the Greek Anthology is it?

And after quoting the whole Greek poem from memory, he went on:

No, my dear Poet — banish Peto — banish Bardolph — banish fat Jack — if you like but dethrone not Jupiter.

I do not bid the thunder-bearer strike
Nor tell tales of thee to high-judging Jove.

Had King Lear said "high-judging *Heaven,*" it seems to me a certain force would be wanting. Indeed if we left out of modern verse all that paganism bequeathed to us the imagination would be reduced to the poverty of the hymn-book on which lenten diet the Muse would starve.

Dante goes a great way when he says

E se licìto m'è, o sommo Giove
Che fosti in terra per noi crocifisso.

(*And lawful if this be — O most high Jove,*
Who, for our sakes, wast crucified on earth.)

This is bold but it is the audacity of genius and of intense emotion that disregards proprieties. Dante was a Christian and he might as well have said "Jesus Christ" as *sommo Giove.*

At Dresden, Prague, and down the Danube

IN October 1870 Parsons and his wife went to Europe, where they remained for two full years. Shortly before sailing, he addressed a letter to the King of Saxony. He intended to revisit Dresden, and obviously thought that it might be worth while to refresh the King's memory concerning himself. He loved Dresden, "the Florence of Germany," and in a note to his wife recalled wistfully his first stay in the city. "There is everything to see there," he reminisced, "including the San Sisto Madonna you know and much to hear, and then I was in pretty good company. Mr. and Miss Grote and Mr. Cozzens to dine with and His present Majesty — God bless him! — to invite me to his palace. To renew those days — ah! but then I was under thirty and like a crab I should have to go backward." He wrote to the King, after due preliminaries:

In a brief interview which I was permitted to have with your Majesty some twenty years ago, at the palace in Dresden, a few sad words that fell from your lips in relation to the condition of Germany left the deepest and most grave impression upon my mind. Your words have been verified and I have often had occasion to wonder at the sagacity which amid the seclusion and abstraction of sacred duties could see with so clear an eye the "roughest day" which "time and the hour" were doomed to bring about.

Your Majesty's great work is ever on the table before me. Forgive me if the constant sight of your book may have led me into an undue familiarity in thus addressing you.

The allusion was to the Franco-Prussian War, well advanced at the time of Parsons's writing. Indeed, Paris was already besieged. But King John, a man of peace, was no great friend of the Prussians; and thus Parsons was perhaps right in assuming that he was not exultant even in those days of victory.

His first letter from abroad — Munich — was written on November 21. He gave an account to his brother-in-law of their travels in Germany. In Berlin they were entertained by George Bancroft, the historian, then serving as American Minister to Prussia. There is a note of disappointment, or at least an absence of enthusiasm, in his impressions at Dresden. He had an audience with the King, but apparently there was little to report of the event. His descriptions of the German capitals, however, are certainly worth reading:

> I was not sorry to leave Berlin for Dresden where I had been before: it is the capital you know of Saxony and I called at the royal palace to see his Majesty whom I had an interview with 18 years ago when he resided in another palace and was simply the Prince John, and *not* every inch a king. He has grown pretty old and appears much saddened by present and past events. It is most painful in Prussia to see the constant evidences of a state of war. The hourly tramp of soldiery — soldiers everywhere — armed police — a certain swagger and fierceness of tone — and most distressing of all the French prisoners — dirty fellows of all sorts, Zouaves, Turcos, whom I saw marched back and forth to their soup and work. However the rogues did not seem to feel it but went on smoking and chattering with that gayety wherein alone the French are really invincible.
>
> From Dresden we passed through Bohemia and found plenty of Bohemians there worse than any I ever saw in Paris. After a day or two in Prague — most interesting (and by the way we saw the old, abdicated Emperor of Austria at his window as he rose to bow to the military band) we pushed on to Munich in one day, starting before daylight and arriving an hour before midnight. Late at night we came to Ratisbon, the English name for Regensburg. I stepped out of the carriage and asked what water it was I saw the lights glistening upon: Dies Fluss hier? Die *Donau!* [This river here? — the Danube!] and then I felt I was pretty far from home. And now from my window I look upon the Alps — oh how beautiful! another world in ivory! when the sun lights up the lower ranges and the great peaks above are so mingled with clouds. These are the Rhoetian Alps by Salzburg which we are to pass day after tomorrow. The Isar rolling rapidly flows absolutely under this very house. A mountain torrent pours through the back, turns wheels and spits (I suppose), and helps to do the work of the vast and admirable Hotel than which I have never seen one that I like better.
>
> How many times a day I wish that you and Addie could be with me and look on all these treasures of art in which Munich is so rich. I feel now that I am near to Italy. This is one of the highest capitals in Europe — 1700 feet above sea level and blown upon by winds from snows in sight which never melt; but as yet we have had no cold. I am writing at eleven o'clock at night without a fire; and the streets are full of birds. Bavaria is far more civilized than Bohemia in the ways of life.

> Last night we went to the Opera to hear Mozart's Zauberflöte — and last week we saw the *Merry Wives of Windsor!*

Before going to Germany the Parsonses spent some time in London. At a dinner in Lord Vernon's house they met Sir Frederick Pollock. Both Englishmen were passionate Dantists. Sir Frederick, who became their special friend, gave Parsons a copy of *Fraser's Magazine* for May 1869, containing an article of his on Lord Vernon's translation, in which he spoke also of Parsons's *Inferno*. "I was altogether unaware of it," the latter wrote to Lunt, "and it's odd that no one of my d———d good-natured friends ever called my attention to it." The passage on Parsons's work is quite long, but curiously enough, it was devoted to a single line of Dante which the American rendered differently from every one else. Even so, the attention of the English scholar was flattering. Parsons was exuberant:

> I was delighted beyond measure with my stay in London and the people I met there. The first day after I came from Torquay I went to the Athenaeum — saw Matthew Arnold and Prof. Peirce's friend Sylvester, great plus and minus man. Sir Frederick Pollock told me that he should at once propose my name for membership were I not so soon leaving London. Oh Mr. Lunt! if you were only in London — how much more of position and society and social enjoyment one half of the labour would bring you that is now fused and merged in the sterility of that narrow desert which Fate has assigned for the arena of your abilities!

From Munich, Parsons and his wife progressed, by way of Tyrol, to Venice. They were with friends. Coming from Spain, Charles S. Peirce, then a young lecturer in philosophy at Harvard, joined them; his wife was travelling with the Parsonses from London. They were heading for Sicily, there to meet the elder Peirce — Professor Benjamin Peirce — who was in charge of the American expedition sent to observe the eclipse of the sun. "I see and had before heard," Parsons wrote to Lunt, "that the English savants are a great deal vexed that the government has made no appropriation for sending a corps of observers to the Eclipse. Recently a party I believe has been somehow got up and the London 'Daily News' says but for the appointment of Prof. Peirce and the interest he awoke in England nothing would have been done."

Benjamin Peirce, next to Bowditch the most distinguished American mathematician and astronomer, had taught at Harvard for fifty years. He took active part in the foundation of the Harvard Observatory; was one of the incorporators of the National Academy of Sciences; and served as director and later superintendent of the United States Coast Survey.

A Vision of Johnson's London

BY January 1871 the Parsonses were back in England, where they were to remain until their return to America. Parsons was flushed with excitement. They travelled through France, and his sympathies with the French found expression in his poem "Going to Bordeaux." His first letter to his sister from London was written on the back of this leaflet.

O just America — dear land of mine!
Canst thou not speak to stay the pitiless hand
Of the barbarian Bismarck?

he sings. He called the Iron Chancellor "a Hun," and practically advocated American intervention on behalf of France. ("Lend her good words and prayers — if not her *lead.*") But he became ill on the trip, and so was especially happy to be in London — the London of Samuel Johnson, Charles Lamb, roast beef and potato, and Bass's ale:

After a little more than two weeks of tedious travel through France from the extreme South-eastern to the ditto N.western corner — i.e. from Savoy to Britanny — I arrived in Southampton (our grand-paternal birthplace) on the 24th January. I was not well for a day or two, but feeling a little better incautiously accepted an invitation to dine with a Captain Parsons, of the Royal Ordnance Office, who also went out to view the Eclipse (to Gibraltar). That night I went to bed quite sick and after lying in bed two days received a visit from the U. S. Consul, Mr. Thompson, who insisted on my having a Doctor that very night.

I obeyed and the Doctor came at midnight and did not leave me until he had dosed me back to such a condition as enabled me to start for London where, to my supreme content, I alighted day before yesterday, and took possession of this pleasant chamber overlooking the Thames and the manifold life thereof — with a full view of Westminster Bridge, the House of Parliament etc. etc. and it seems to me as if I were born in this very room, so familiar everything looks and such a satisfactory feeling of home the cosy bedroom, the snug fire, the red curtains, and the old fashioned furniture etc., engender in my imagination. A knock at the door! and I fancy that Goldy or Sam. Johnson will walk in — or Charlie Lamb or some other of the Bo–hoys. I only pay three shillings a day for a small bedroom and this very pleasant and sunny! sitting room — my Vestal fire costs 6d per diem — tea and breakfast I can have at home for a trifle above actual cost, and I dine out, if not with a friend at the Club, down in town — Fleet St. or Bolt Court. Let me see. Today I dined in Crosby House, in Bishopsgate St. (see Richard III, the very identical house) — in the Banqueting Hall. Had roast beef and potatoes, more than I could eat — bread — apple-tart and a half pint of Bass's pale Ale (best in the world) for 1s 9d. This included service also by a pretty buxom English maiden with a large plum-pudding under her "back hair" — about 45 cents. Oh if you and Mr. Lunt were here — I tell you — I should enjoy going about London — 'tis so rich! so full of interest — the very *mud* is historical — and rich with reminiscences of Sir Walter Raleigh and his highly honoured cloak.

London was a world in itself, and Boston, alas, fared badly in comparison:

It is now ten oclock at night and although I am within a minute's walk from the Strand, and only a stone's throw from "the full tide of life at Charing Cross" — as Dr. Johnson enunciated it — I am truly just as undisturbed, as utterly remote from noise and intrusion, as if I lived at Heard's Island and every soul abed. The only sound I hear is

the peal of bells every quarter of an hour from the great Victoria Tower — and then the heavy stroke of the completed hour. I do really love London and shall mourn to leave it. It is the world, and Boston is like a very large crowded Railway Station in comparison. Bustle — noise — pushing — orange-peel — banana-skin — folks with carpet-bags, all at their wits ends — but a place to fly from.

I have just read tonight in the Pall-Mall Gazette the death of Mr. Ticknor which greatly grieves me. He was one of the finest things in Boston. I hoped to have met him on my return and told him all about his friend John, King of Saxony, whom I called upon at the Palace in Dresden.

George Ticknor, one of the founders of the Boston Public Library and its trustee till his end, died on January 26, 1871, at the age of seventy-eight; John, King of Saxony, died two years later.

Home-sick for America, then Changes his Mind

PARSONS'S enthusiasm for London suffered a severe setback by the spring of 1871. His wife made a trip to America and soon after her return to London went to Switzerland. Meanwhile Parsons was seriously ill. He turned to Mr. Lunt, and to "all my other dear friends at home," for commiseration. He complained on August 11:

I am alone in London and very desirous to come home and be at my studies and with my books once more in the quiet of my country home. I wished to come home in April but as Mrs. Parsons telegraphed to me that she was coming over again I made the best of it. How many many weary weeks I waited! And now she has gone to join Mrs. Barnard and I have been left alone again for more than five weeks during which I have suffered in solitude the most severe illness of my life. This has been my reason for not writing. And when I began to get better — and go about — I was still in the hands of the doctor and writing and reading have been interdicted, for I was as near as possible to brain-fever and in fact I had made up my mind to die and only prayed that I might survive until Anna's return. When I first attempted to write to her the exertion was so great that by the time I had ended my brief pencilled note I was seized with a sort of spasm which warned me that for the present I must absolutely deny myself *in toto* the pleasure of writing. I am now thank God quite well with the exception of the extreme nervous ness which betrays itself in my writing. This afternoon I am going to spend a night or two at Ealing in Middlesex — but a pretty country village with quiet fields, and woods and brooks. Mr. Thomas Burnet is my friend's name who has invited me. He has a charming wife and two little children and is by the way a descendant of the Bishop of old with whose "Times" you are familiar, and not a little resembles the Bishop's portrait which I saw with him in the Kensington Museum.

He tried to find a publisher for one of Mrs. Lunt's books, but found the

difficulties "insuperable." Ten days later Mrs. Parsons was back in London — and the poet's spirit jumped high again. "I cannot but say," he writes with unexpected perkiness, "that I greatly prefer Pall Mall to Winter Street which I should not care if I were fated never to see again." By September 18, after a three weeks' journey in Scotland, he seems to have lost his desire for the whole of Boston, indeed America. "Strange as it may sound," he confesses, "I dread the *monstrous expense* of *housekeeping* in America, even in our small way. I say this looking up from my paper into the heart of London — upon the "sweet shady side of Pall Mall" — for we are living on the sunny side on the first floor — directly opposite the magnificent Carlton Club, in what would be in Boston extravagant apartments. It would be altogether out of our means to live in any way approaching this in Boston." But at the bottom of it was his loathing of Winter Street — and the difficulty with his mother who, to the contrary, was very fond of it. The old lady would not leave the place. Since the problem, like a nightmare, obsessed Parson's mind and occupies so much space in his letters, at least this passage may be quoted:

> I tried every way and every inducement to persuade her to more desirable quarters and I foresaw all the discomfort to which she has been subjected. But I found that she was too fast rooted among the *debris* of our old home. It was like moving one of the cedars of Lebanon from the grounds of Warwick Castle, a feat which only Guy of Warwick could have essayed and as I was not a giant I gave in to an arrangement which displeased me at the outset and which has at times troubled and tormented me through a whole year. I'll not dwell on the anxious hours and nights of nervous restlessness that in three periods of severe sickness, all alone in London, and in Southampton, I have endured in fretting about affairs at home. But the year is drawing to its close and the term expires for which the present arrangement was to continue. Were I receiving the full rent of our house I should feel able to do more for Mother and for my sisters — were it necessary — than I could do now. It is monstrous — the sum I am paying — or kept from receiving — just for the privilege of keeping my Mother in her inaccessible fourth story and of storing furniture in apartments which might be made to command so large a rent. . . . I should really dread to come home and seek for my mother up that court and that labyrinthine corridor.

He hoped that Charles Barnard, one of his in-laws, might be able to achieve the moving. "As for the job of clearing out all the dusty lumber," he pleaded, "I do not believe Mrs. Parsons has the strength or I the *pluck*. It is a prodigious thing to cope with chattels where the feelings are concerned. No man buries his own dead and no man had best stir his own accumulated household stuff, unless indeed he were a born Quigley and possessed with a genius for the sorting of trumpery." But at the end, he anxiously inquired from Lunt about the health of his mother, and whether, in consideration of her age, it would be prudent for them to remain abroad through another winter.

They stayed in London for one more year. When they returned in the following October, old Mrs. Parsons was dead.

The Journey in Scotland

TO his sister Addie he sent a separate report about their travels in Scotland. The letter contains little more than their itinerary to York, Edinburgh, Glasgow, and the Highlands and back to London through Westmoreland and Cumberland. Yet it is worth printing, partly for the sake of its factual information and partly because it reflects Parsons's love of Britain. He was writing from an old inn at Lancaster, which seemed to him the English counterpart of what the Sudbury inn might have been before its decadence, "with a little of the *couleur de rose* light of your lively imagination superadded to the bleak New England facts." This was the trip:

> We left London Saturday Aug. 26 for York where we slept and spent the Sunday going to service in the magnificent old Minster, the loveliest pile in England — the rival of Milan. Next day we went to Edinburgh, called that evening upon Doctor John Brown, author of *Rab and his Friends* besides other books. In *Spare Hours* you will see his picture which handsome as it is hardly does justice to one of the finest faces I ever saw, in which intellect is so sweetly overlaid with suavity that you almost might fancy Fenelon were speaking to you. He called upon us afterwards and renewed the impression of a sweet and noble nature — a little touched with "scholar's melancholy."
>
> Next we went to Glasgow for a run up into the Highlands. We went to Callender and Loch Katrine by the Trosachs — and at the head of Loch Katrine met for the third or fourth time Doctor Mercer whose waving hat was the last object we saw as we ascended from the Loch towards Inverness and where we took a steamer down the length of Loch Lomond, returning by the braes o' Balloch and bonnie Dumbarton to Glasgow where we stopped a day or two longer, mostly to see our friend Miss Wilder whom we afterwards met at Edinburgh and with whom we went to Edinburgh and Roslin. By way of Carlisle we came back to England and lighted on this dear old inn at Lancaster. Thence we went into Westmoreland and Cumberland — stopped at Grasmere two nights in the rectory directly opposite the church where the Wordsworths rest (in the turf); drove to Keswick and finally back to Windermere, back to our Lancastrian Inn and its excellent landlord Master Joseph Sly. From there to Manchester, thence to Birmingham. Next night we slept at Warwick. We drove to Stratford on Avon and took tea in what they call Washington Irving's Parlour and so back to London after as pleasant a three weeks journey as I ever enjoyed in my life.

One may mention here that the Doctor Mercer whom the Parsonses met at Loch Katrine and also later in London, was an assistant minister of Trinity Church in Boston during the rectorship of Bishop Eastburn.

ZOLTÁN HARASZTI

(To be concluded.)

The Defence of Georgia

THE Library has recently acquired a five-page letter written by Pierre Gustave Toutant Beauregard to Jefferson Davis, President of the Confederate States. In the early part of the Civil War, General Beauregard had been one of the most popular and picturesque Southern leaders. After his victory at Manassas, children were named after him; the very buttons of his coat were treasured as keepsakes. Feminine admirers spoke rapturously of him as "the poet in uniform." As the war advanced, however, he became involved in a ceaseless quarrel with the civil government.

This letter, dated December 6 1864, is a detailed explanation of the measures Beauregard was using against Sherman's invading army, now marching across Georgia from Atlanta to the sea-coast. The manuscript was first printed in Alfred Roman's two-volume work *The Military Operations of General Beauregard*, published in 1883. The author, formerly Beauregard's staff officer, was writing a defense of his commander and reproduced the letter to show how minutely the general kept the government at Richmond informed of his plans.

Actually, the letter is in answer to one from Jefferson Davis, in which the Confederate President had spoken of Sherman's intention of moving "directly toward the coast," and in which he had suggested that General Hood should be recalled from his campaign in Tennessee and sent in pursuit. Beauregard, perhaps biased by his dislike of anything that Davis proposed, insisted that Hood should continue his invasion of the border state. He felt that because of the condition of the roads and the destruction of the railways Sherman, with a start of 275 miles, could not be overtaken. Pointing to the low morale of the Southern troops, he maintained that any movement that looked like a retreat would "seriously deplete the army by desertion." In this emergency — with Sherman three-quarters of the way across Georgia — he determined to rely on the militia. According to his estimate, Georgia and South Carolina could be counted upon to raise nearly 30,000 men; and he had been informed that Sherman himself had only 36,000. He concluded his argument with the hope that if Hood were successful, he would so intimidate the Northern forces that Sherman would about-face and rush to the defense of Tennessee and incidentally Ohio.

How much Beauregard's insistence upon his own scheme contributed to Sherman's unchecked progress is difficult to determine. In any case, Hood went blundering into Tennessee; and Sherman reached Savannah and telegraphed the news of its capture to Lincoln for a Christmas present.

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Another manuscript signed by Beauregard has also been added recently to the Library's Civil War collection. This is the original three-page report listing the numbers of Union prisoners captured at Manassas, and is dated from the general's headquarters at Fairfax Court House, Virginia, September 29, 1861. The engagement, which was the first serious encounter between the two armies, was fought only thirty-three miles from Washington.

The majority of the Union forces were volunteers with short term enlistments from the New England and other sea-board states, and it was from these inexperienced troops that most of the prisoners were taken. The Eleventh New York Regiment, Ellsworth's Fire Zouaves, which was exposed to the enemy all day long, had 65 men captured — 61 of them privates. The Fifth Massachusetts Regiment, commanded by Colonel Samuel Lawrence, lost 22 privates; and the Eleventh Massachusetts Regiment, one of the last to leave the field, 42. Similarly large numbers are placed in the report after the names of the Maine, New Hampshire, and Rhode Island detachments. The single regiments from Wisconsin, Minnesota, and Michigan lost 55, 58, and 65 men respectively. Among the regular troops, however, the losses were surprisingly small, the cavalry regiment missing 3 men, and four regiments of infantry losing 44. E. L. A.

A Guest of Mark Twain

SAMUEL CLEMENS'S home at Hartford was always open to friends. Harriet Beecher Stowe, then over seventy, lived nearby; Charles Dudley Warner, joint author with Mark Twain of *The Gilded Age,* was a frequent caller; and neither Howells nor Aldrich ever made the journey from New York to Boston without stopping at his fireside. Early in the winter of 1880–81, Edward House, a journalist who had been the first foreigner employed by the Japanese government to publicize the country, arrived for a long visit with his adopted Japanese daughter Kota. In broken health, he found the atmosphere of the Clemens home cheering and stimulating. His host was working on *The Prince and the Pauper,* and, as he wrote to Howells, "was loath to hurry not wanting to get it done." How much the presence of the exotic scholar and the young Japanese girl added to the pleasure of the winter is apparent from an unpublished letter, dated February 14, 1881, which has just been added to the manuscript collections of the Library.

"My Dear House," the novelist wrote, "I felt perfectly sure that Mrs. Clemens was not strong enough to endure the formidable program of theatre-going, etc. which she had laid out for herself, so I begged her to either give it up or allow herself two or three days to it. She decided to give it up; for she just *wouldn't* stay 2 or 3 days away from the children. Consound it! you can't make a woman act reasonable.

"Mrs. Clemens is out-spoken about your and Kota's visit; she says it was the perfectest one we have had in years; and that you and Kota were lovely and charming, and entertaining and winning, beyond any language of hers to describe. I never knew this unexcitable person to take on so, before. Mother Fairbanks talks the same way, but she *is* excitable. You bet you'll be welcome when you come back in May!"

During the months he spent at Hartford, House began a dramatization of *The Prince and the Pauper,* but once back in New York, he became absorbed in arranging a British tour for Edwin Booth and never took any steps toward the production of the work. Eight years afterwards, however, when a stage version was arranged by Belasco, House started a law-suit and the question became so involved that the play had to be withdrawn at the end of the season.

E. L. A.

*

Another autograph letter recently acquired by the Library is by Byron, written from Athens on July 19, 1810. It is addressed to the bookseller, William Miller, the predecessor of John Murray.

"The Marquis of Sligo has informed me," Byron wrote, " that previous to his departure from England you wished to forward through his means a letter to me which you stated to be of some consequence. What the contents may be I am at a loss to conjecture unless they refer to an account which I hope has been long liquidated. If by any mistake, which I should regret as much as you can possibly do, this has not taken place, I request you will carry this letter to Messrs. Hanson & Birch No. 6 Chancery Lane who will take care to see it paid off immediately. I have not received any letter from you, amongst my English papers, though several were forwarded to me during my stay both at Smyrna and Constantinople. If however you address to Malta my Banker will send your letter to the Morea."

The Marquis of Sligo Byron has described as "the most delightful acquaintance" which he formed in Greece. But of Mr. Hanson, his lawyer and financial adviser in London, he held no very high opinion during his two years of travel. Constant condemnations of that gentleman appear in his letters to his mother for failure to send both remittances and information concerning his financial status.

As one of Byron's comparatively few letters of the year, this note provides a matter-of-fact detail to the records of a colorful period in his life.

E. S.

Boston Book Week

DURING the week of November 13–19, Boston Book Week will be observed by open house at the Boston Public Library. As part of the observance the Boston Herald Book Fair for 1938 will be held in the Central Library building. At the same time will also take place, at the Central Library, Catholic Book Week and the usual annual Children's Book Week. The Library will act as host for these several observances and will contribute in many ways to their programs.

The official opening of the Boston Herald Fair will be on Sunday evening, November 13, at 8.30 in the Lecture Hall. Prominent speakers, coming from the literary, civic, and educational world, will take part. The exhibit itself, previous to the opening, will be thrown open to the public on the same day at 2 P.M.

There will be daily morning, afternoon, and evening sessions — at 10.30 A.M., 3 P.M., and 8.30 P.M. — which may be attended by ticket only. Each session will have a special subject as a theme. Eighty-five well-known authors will participate in them, covering all fields of literature in their talks. Already listed among the speakers are Robert Frost, Kenneth Roberts, Christopher Morley, Carl Van Doren, Robert Hillyer, John P. Marquand, Lucius Beebe, Esther Forbes, Geraldine Farrar, and many others. Distinguished educators, scientists, men of letters, and ecclesiastics will preside at the sessions. Charles Lee, literary editor of the Boston Herald-Traveler, will be master of ceremonies.

The only variation of the three-session-a-day program will come on Saturday, November 19, which will be Juvenile Day, when special sessions for young people will be held at 10.30 A.M. and at 3 P.M.

The general exhibits of the Fair will be open to the public daily from 9 A.M. to 10 P.M. No tickets will be necessary for the visiting. There will be daily special motion pictures in the Lecture Hall at 12.30 P.M. and also a story-telling period at 6.30 P.M. No tickets will be required for these sessions either. The motion pictures will show every phase of book making. Augmenting these, in the Printing and Binding Departments of the Library, the visitors will have a chance to see how books are actually printed and bound. There will be also demonstrations of microphotography.

The Fair will be located in the two large rooms of the Periodical Department. Directly above, on the second floor, the Children's Room and the Teachers' Room, adjacent to the Lecture Hall, will be used.

A notable feature among the exhibits will be the display of the thousand best books of the year, covering every subject. The Board of Trade of Boston Book Merchants, which is a co-sponsor of the Book Fair, is preparing a booklet giving a description of the best books of the year; this will be distributed free.

There will be, in addition, some fifteen groups of books on special topics, representing not only current publications of the year but books published some time ago and still in print. These volumes, more than three thousand in number, have been selected under the direction of the Library.

A miniature model of Dickens-land, with the characteristic London streets, buildings, and personages from the Dickens stories, will doubtless attract many visitors. It is the work of Miss Louise Stimson of Brookline. The Antarctic house in which Admiral Richard E. Byrd lived for five months, covering a space of 9×13 feet, will also be shown.

A large exhibit, comprising over two hundred items, will be arranged in the Treasure Room, on the third floor, from the resources of the Library.

Mr. Milton E. Lord, Director of the Boston Public Library, is general chairman for the 1938 Boston Book Week. He will co-ordinate the activities of the various groups interested in books and reading.

Treasure Room Exhibit

FOR the occasion of Boston Book Week, November 13–19, a special exhibit will be arranged in the Treasure Room, which may surprise the visitor with the richness of the Library in all kinds of rare books and manuscripts. In the eight ranges of show-cases more than two hundred items, selected from the different collections, will be placed on view.

Several cases will be filled with precious medieval manuscripts. The center of attention will be the twelve leaves of miniatures from a Book of Hours, done by a Flemish artist in the first years of the sixteenth century. These little masterpieces give a real idea of the art of the miniaturist. A copy of the *City of God,* also of Flemish origin, has several beautiful miniatures besides magnificent border decorations. A French *Universal History,* written on a vellum scroll some sixty feet long and containing scores of miniatures, is another splendid example of book-making before the invention of printing. Examples of German, English, Italian, Persian, and Armenian illuminated manuscripts will also be shown.

In another range the visitor may see some of the finest works of the early printers. The Library has only a single leaf of the Gutenberg *Bible* and two leaves by Caxton; its collection of fifteenth-century books, however, numbers well over three hundred volumes, covering all fields of medieval knowledge and representing the typography of many nations. The exhibit will include, besides many others, such famous works as the Aldine *Poliphilus,* the *Nuremberg Chronicle* and *Schatzbehalter,* the Ulm *Ptolemy,* Higden's *Chronicle* by Wynkyn de Worde, the *Constitutions of Catalonia,* and the first edition of the *Columbus Letter.*

It is a well known fact that modern printing received its first inspiration from the works of the early masters. The visitor to the exhibit will be able to draw his own conclusions in this respect by examining the books printed at the Kelmscott, Doves, Ashendene, and other private and semi-private presses. Modern fine printing in England and America, as well as in the countries of the European continent, will be generously exemplified.

The art of the book binder will be illustrated by several fifteenth-century bindings; by a beautiful Venetian binding, coming perhaps from the Aldine bindery, if such a bindery really existed; by an elaborate Grolier binding, and by a particularly graceful Maioli. There will be also examples of the work of Le Gascon, Derôme, and from among the English binders those of Mary Collet, Samuel Mearne, and Roger Payne. Bindings made by Marius-Michel, Cuzin, Ruban, Trautz-Bauzonnet, and others will show modern binding at its best.

Several ranges will contain first and other rare editions of the classics of English and American literature. The Library's Elizabethan collection is among the richest in the world. The Folios and Quartos of Shakespeare will be placed side by side with the works of Spenser, Marlowe, Ben Jonson, Milton, Defoe, Dryden, extending to those of Kipling and Hardy. In the American section original editions of Hawthorne, Emerson, Thoreau, Poe, Longfellow, Whitman will be seen. The display will be varied with the inclusion of autograph letters and manuscripts by these great writers.

American history, thanks to the great Prince Collection of the Library, will be represented by especially valuable items, among them the Bay Psalm Book (of which the Library has two copies), Eliot's Indian Bible, and works of the outstanding divines, from Richard Mather to Jonathan Edwards. Autograph letters by Franklin, Washington, John Adams, Jefferson, and other American statesmen will be on view, together with a number of Revolutionary Orderly Books.

Few people realize the wealth of the Boston Public Library in rare books and manuscripts. It may be confidently asserted that such an exhibit could not be duplicated in more than half a dozen libraries in America.

Ten Books

Benjamin Franklin. By Carl Van Doren. Viking. 1938. 845 pp.

With immense labor and a natural affinity for his subject, Mr. Van Doren has produced the first full-length biography of Franklin which has appeared in three-quarters of a century and which, with the use of much unpublished material, gives a far more complete account than has hitherto been possible. Quoting Franklin whenever he could, the author has, as he claims, completed Franklin's autobiography "on his own scale and in his own words." Strictly chronological, the work follows Franklin's often simultaneous development as scientist, popular moralist, successful tradesman, and statesman and diplomat. To mention a few of the new contributions, Mr. Van Doren quotes a recently discovered *Elegy* which Franklin wrote as a young apprentice; gives fresh information on James Franklin's *New England Courant;* throws new light on *Poor Richard,* whose earlier maxims were not always "on the side of calculating prudence"; refutes the cynical suggestion that Franklin may have invented the famous kite-flying episode; and publishes for the first time the charming, fatherly correspondence with Catherine Ray. A manuscript of a very different nature is the one in which Franklin, as agent for the Colonies in London, outlined his arguments against the Stamp Act. An unpublished letter to General Schuyler on Franklin's hopeless mission to Canada is only less interesting than the report of his interview with Lord Howe on Staten Island. New material elucidates the controversy following the Massachusetts Assembly's petition to remove Governor Hutchinson. In Franklin's difficult but successful mission in France the biographer shows how he was surrounded by spies and met the danger with calm candor. "No effort has been made," Mr. Van Doren writes, "to cut his nature to fit any simple scheme of what a good man ought to be." And then with a proud challenge: "The dry, prim people seem to regard him as a treasure shut up in a savings bank to which they have the lawful key. I herewith give him back, in his grand dimensions, to his nation and the world." (*M. M.*)

The Prospects of American Democracy. By George S. Counts. Day. 1938. 370 pp. [E183.C65.]

This study of American democracy — the dangers confronting it and its prospects for the future — is distinguished by logical arrangement and clear expression. Concerned for the preservation of democracy, the author questions if the will of the people can be accomplished "in a society dominated by an economic aristocracy." He shows how the class in power has consistently opposed democratic demands during the past century, clothing its protests in sanctimonious phrases. "Every leader of American democracy from Thomas Jefferson to Franklin D. Roosevelt," he observes, "has been charged with treasonable intent and mental instability." Turning to the European situation, Professor Counts summarizes the essential motives and developments of the totalitarian states, and expresses the hope that the American people "may succeed in achieving the needed economic reforms under democratic auspices." Certain conditions are, however, necessary to these ends; namely, faith in political democracy, popular education for unprejudiced political action, wide-spread organization of consumers as well as workers, government monopoly of military and police power, the exposure of press and other propaganda, and finally the avoidance of war. Weighing the liabilities and the assets of the American scene, he points out among the latter the "high political sense" of the people.

Building the British Empire. By James Truslow Adams. Scribner. 1938. 438 pp. [DA16.A35.]

Mr. Adams has now applied his well-known skill as a popular historian to the British past. For several years a resident

of England, his observations led him to conclude that the main forces which had particularly moulded English life were "religion, sport, the ideal of the gentleman, and 'snobbishness.'" However, in the course of retelling English history from the Roman period to the independence of the American colonies, he brings out other essential traits, less easy to define, which have helped England, in spite of rebellions and revolutions, to excel in constitutional development. Chief among these is a natural pragmatism which has made the English people eliminate existing evils without exacting loyalty to abstract principles; Magna Carta, for instance, was a practical document free from generalized declarations like those of the American or French Revolution. Again, English leaders have succeeded in attaining their ends by a willingness to discuss things and compromise. "The King talking with Wat Tyler was symbolic of what has made England possible," the author maintains. The whole history is well balanced, with due emphasis on modes of living, occupations, literature, and spiritual forces, and the interaction between powerful individuals and the temper of the people. The author is, of course, particularly well qualified to elucidate England's relations with the American colonies. (*M. M.*)

Power. By Bertrand Russell. Norton. 1938. 315 pp. [HM141.R85.]

A NEW social analysis must today provide an explanation for modern conflicting trends. Bertrand Russell finds it in the universal desire for power, which drives on the ambitions of individuals as well as of groups. The forms which this desire may take are varied; it impels leaders to lead, followers to follow. Naked power, which oppresses those who do not acquiesce, is responsible for the abominations in history. Among the more important sources of this potent element are various types of creeds. These, however, become transitory when used too intensively, and therefore the totalitarian state is less permanent than a democracy. The author minimizes the rôle of economics in the casual interpretation of history, giving to war and propaganda equal value. The final chapter deals with the taming of power. "Both old-fashioned democracy and new-fashioned Marxism," the author believes, "have aimed at the taming of power. The former failed because it was only political, the latter because it was only economic. Without a combination of both, nothing approaching to a solution of the problem is possible." But the interest of the book lies not so much in the novelty as in the presentation of the ideas. Mr. Russell writes with his usual lucidity and wit. Even a truism assumes amusing aspects in his hands.

The Gateway to History. By Allan Nevins. Appleton-Century. 1938. 412 pp. [D13.N45.]

THE praiseworthy task of providing "a very Doric entrance to the historical domain," set for himself by Mr. Nevins, has been achieved with commendable success. He first defends history as the most inclusive record of man's activities. It is the source for literature, philosophy, drama, and provides the best means for the interpretation of an age and its people. In his explanation of the different types of approach which a historian may prefer, the author points out the distinct values which each may have: Macaulay, for example, for his social and cultural aspects, Gibbon for his vital analysis of a period. He traces the sources of history from the time of the earliest libraries; describes the medieval monasteries; and cites the chief places for the preservation of more recent documents. His chapters on unreliable material are illustrated by descriptions of famous forgeries, such as the Donation of Constantine, accepted as a document of the church throughout the Middle Ages. Mr. Nevins condemns the modern sensational type of biography and recommends that the standards of good scholarship be retained. He praises Parkman and Prescott, who, although nearly blind, never failed in their ideals of well-weighed evidence and literary style. The last half of the book is devoted to the relationship of history to philosophy, sociology, geography, and the other sciences. (*E. S.*)

Thrice a Stranger. By Vera Brittain. Macmillan. 1938. 435 pp. [E1691.B75.]

THREE times Vera Brittain has visited America — once in 1925, as the wife of an exchange professor in a mid-Western university; nine years later, as the famous author of *Testament of Youth;* and most recently, as a lecturer in the fall of 1937. In spite of her choice of title, she is no longer quite a stranger. This book shows how her feeling has changed from the hostility with which she first met American advances to the warm friendliness of her present attitude. The complacency of the United States in the boom period was, of course, galling to an English girl, acutely sensitive to the misery of post-war Europe. But America in 1934, bewildered and unnerved by the effects of the depression, was far more sympathetic. Life in New York was politer and more subdued, and the people, formerly so callous towards Europe's tragedies, had learned humility. Miss Brittain changed her mind. Last December, when she left New York at the end of her second lecture tour, she felt that she did not want to leave at all. Her enthusiasm is, however, discriminating, and there are besides some pointed comments on the fate of a British novelist in the grip of an American lecture schedule. Nevertheless, she believes the United States "to possess more capacity for tolerance and a greater potential sense of justice, than any other part of the world today," and finds here "a sure and certain hope" for the future. (*H. McC.*)

The Journals of Bronson Alcott. Edited by Odell Shepard. Little, Brown. 1938. 559 pp. [B908.A54A3.]

PROFESSOR SHEPARD, author of *Pedlar's Progress,* a biography of Bronson Alcott, has now published a volume of selections from the Concord philosopher's Journals. These latter, comprising nearly five million words, are in the possession of his great-grandson, Mr. Frederick W. Pratt, at Concord. Beginning in 1826, Alcott started his diary, opening every year a new volume. In an admirable introduction, the editor gives a sound estimate of the Journals. "Alcott," he writes, "belongs with such journal writers as Senancour, Amiel, and Maurice de Guérin, whose main effort is to explore and comprehend themselves." In style Alcott was deficient; he was a talker rather than a writer. But the range of his Journals is immense. They show him, in the words of Professor Shepard, "as pedlar and teacher, day-laborer and philosopher, reformer and quietist, as an omnivorous reader and as a member of many public committees, as an eager talker and as an apostle of silence, as a lover of cities and of the country, as a traveler and a gardener, as a founder of clubs and a solitary, as an indefatigable writer and a man convinced that he could write nothing, and always as a fond husband, an admirable father, and a warmly loving friend." Professor Shepard has tried to reproduce within a small scope the proportions of the original manuscripts. On the other hand, he has included, wisely, nearly all the references to Alcott's immediate family, and those to Emerson, Whittier, Hawthorne, Thoreau, Garrison, and other famous persons.

I Follow Saint Patrick. By Oliver St. John Gogarty. Reynal & Hitchcock. 1938. 321 pp. [BX4700.P3G6 1938a.]

COMFORTABLY, with a variety of pleasant digressions, Mr. Gogarty traces the wanderings of Saint Patrick from Wales to Ulster, to the French monastery of Lerins, and back to Ireland again. He has read widely in the scholarly background, but he refuses to be awed by it. Where he encounters a particularly knotty point — as, for instance, the place of the saint's birth — he makes his own decision and sticks to it, relying often on local tradition. But he does not claim to be writing a life of Saint Patrick. His aim is rather "geographical history"; and he has described the places where his hero journeyed with such charm that it is impossible to quarrel with his choice of method. He pauses at Slemish to describe an Orangemen's parade, and at Malahide for a neat pen-portrait of Lynn Doyle. There is vivid imagination in his narrative of the saint's meeting with the King of Tara on Easter Eve. The mellow humor charac-

teristic of the author appears everywhere, most entertainingly, perhaps, as he portrays his own panting ascent of Croagh Patrick. Inevitably, the book is as much about Ireland as it is about the country's patron saint; but as Mr. Gogarty says, "Every person in our island shares something of the personality of that steadfast and enduring man who is spoken of more frequently with affection than with awe." (*H. McC.*)

Mozart. By W. J. Turner. Knopf. 1938. 438 pp. [4047.723.]

Mr. Turner's book is marked by his ardent determination to show that Mozart was "a wholly superior man," with an understanding of life similar to that of Shakespeare. The latter comparison, indeed, he stresses more than it will bear. At any rate, he believes that his idea of Mozart differs considerably from the current conception. The author is a music critic of prominence, and it goes without saying that his biography is clear and historically accurate. He has worked almost entirely from original sources, quotes very freely from the composer's letters, and refrains from intruding psychological theories of his own. In the course of his narrative he also builds up a fine study of Mozart's father Leopold, too often neglected. His criticism, however, is marred by idolatry. Though Mr. Turner repeatedly charges his fellow critics with sentimentality, his own final chapters are not free from it. It is exaggerated phrasing, at the least, to describe *Così fan Tutte* as a work of "iron realism"; and the closing essay on "Music and Dialectic" seems irrelevant. Nevertheless, the book is an interesting contribution to Mozart literature.

Science for the Citizen. By Lancelot Hogben. Knopf. 1938. 1082 pp. [Q162.H65.]

This has been hailed, and probably rightly, as the most successful encyclopedic survey of the sciences. The author calls it a "self-educator based on the social background of scientific discovery." The two underlying ideas implied in this description hold together the enormous mass of information contained in the volume. Mr. Hogben, who deprecates the separation of pure and applied science, emphasizes the interdependence of scientific invention and the social uses to which it may be turned. Further, he insists that "science is not a photographic picture of the real world which exists independently of our views about it . . . It is an ordnance map which guides us in finding our way in it." The arrangement of the material is topical. First comes man's attempt, from the lore of the Egyptian calendar priests on, to measure time and space — that is, astronomy and the beginnings of scientific geography. The needs of navigators and explorers stimulated the invention of the telescope, Huygens's pendulum clock, and other instruments. The principles of gravitation and mechanics, as advanced by Galileo, Hooke, and Newton, and especially the understanding of the motion of light accompanied the expansion of "the sailor's world view." The needs of deep-shaft mining brought about new insight into the nature of chemical combination, and led to the significant recognition of the gaseous state of matter. The author discusses the introduction of quantitative analysis in chemistry, the discovery of radioactive elements, the evolution of the steam engine, the laws of thermodynamics, and the control of electric power. Mr. Hogben shows how technological development furnished medical science and surgery with the requisite tools, and finally he surveys the fields of plant, animal, and human biology, sterilization of disease germs, eugenics, and physiological psychology. He makes considerable use of mathematical formulae, which, however, are intended for the serious layman, who has the additional benefit of Mr. Horrabin's remarkable graphic charts and illustrations. (*M. M.*)

Library Notes

Tom Quick, the Indian Slayer

HERO of many an apocryphal tale, and full of "dev'lish cunning," as a local ballad-singer described him, was the hunter Thomas Quick of Minisink, New York. The Library has just acquired a history of his daring exploits, *Tom Quick the Indian Slayer,* written by James Eldridge Quinlan, and printed in Monticello, New York, in 1851 [**G.309.194]. The volume is a presentation copy from the author to the well-known biographer Benjamin John Lossing.

Tom Quick, born in 1734 of Dutch ancestry, spent his boyhood in the pioneer Minisink region, where he grew up on good terms with the Indians and became as crafty a scout and trapper as any of them. But one day a band of savages killed his father, and Tom swore to make war on them until none should be left on the banks of the Delaware. He devoted his life to his vengeance. The authentic accounts of his murders are indeed no less horrible than the legends. He spared not even the children, and his dying regret is said to have been that he had not killed a full hundred of his foes. His own escape from death after several captures was due to almost incredible ingenuity. During the Revolution he was too much of a roaming wild man to enlist; but he made himself useful as a scout and an independent slayer. He died about 1795, outlawed by the government, but regarded by the settlers with such deferential awe that long after his death fragments of firearms found throughout the countryside were treasured as relics of the old Indian Killer.

Dryden's Conversion to Catholicism

IN 1687, at the end of the Stuart reign, the three-sided struggle between the Church of England, the Catholic Church, and the dissenting sects, was still alive. In this year Dryden published his *Hind and the Panther,* which proclaimed his conversion to Catholicism. The Library has recently added to its admirable collection of the poet's first editions a copy of the second issue of this poem, printed in London in 1687 [*A.2398.7]. The attractive binding, in crimson levant morocco with gilt triple fillet border and fleurons, is by Bradstreet.

Dryden's change of loyalties, at exactly the time of the accession of the Catholic sovereign James II, has caused his sincerity to be questioned. Of course, Dryden's claim to fame rests neither upon his philosophy nor his beliefs, but upon his poetic genius. This long poem, written for the most part in heroic couplets, should be judged for its artistic value, as the best of his ratiocinative verse. The poetry of such lines rises above doctrinal censorship:

> But, gratious God, how well
> dost thou provide
> For erring Judgments an
> unerring Guide?
> Thy throne is darkness in
> th'abyss of light,
> A blaze of glory that forbids
> the sight;
> O teach me to believe Thee
> thus conceal'd,
> And search no farther than
> thy self reveal'd. . .

Five years before the appearance of *The Hind and the Panther* Dryden published his *Religio Laici,* of which the Library also possesses a first edition. Upon his conversion, his critics turned to this earlier work for views opposed to those expressed in his Catholic poem, and issued at once a series of diatribes against him. Several of these, of the year 1687, are also in the Library. Thomas Brown's *Reflections upon the Hind and the Panther* was annexed to M. Clifford's *Notes upon Mr. Dryden's poems;* and an anonymous article with the same title was prefixed to Thomas Heyrick's *New Atlantis.* A third, *The Revolter,* was an annotated comparison of Dryden's supposed contradictions. The pamphlets are characterized by their uncontrolled venom, and as such are good examples of the literary and religious polemics of the period. E. S.

A Bibliography of Kipling

THE Supplement to Bibliography of the Works of Rudyard Kipling, by Flora V. Livingston of the Harry Elkins Widener Memorial Library, continues the author's admirable bibliography of 1927. It includes all the works of Kipling published since 1926; corrections and additions to the earlier volume; a list of over a hundred and thirty pirated pamphlets; a list of translations in thirty languages; a list of portraits and caricatures; and a bibliography of books about Kipling. Outstanding articles in magazines and newspapers are also mentioned. A complete record is of course nearly impossible.

The index is arranged as a key both to this supplement and to the original publication, which the Library also possesses.

Luther's Feast-Day Sermons

THE Library has added to its collection of Luther items a contemporary book of sermons [**G.405.28], *Auslegung der Evangelien an den fürnemisten Festen im gantzen jare, gepredigt durch Martinum Luther* (Exposition of the Gospels on the foremost Feasts in the whole year, preached by Martin Luther). This volume of some two hundred and fifty leaves, printed in gothic type, is valuable to the student and also enjoyable to examine. It is not dated; but Luther probably published it in the latter part of his carcer, when he moved frecly among his sympathizers and preached the reformed doctrine. The woodcut illustrations are typical of the period; the faces are crude, but the compositions are noteworthy for a certain dramatic quality.

The sermons are in Luther's characteristic vigorous, concrete style; and although he delivered them on the traditional Saints' Days, he did not hesitate to dismiss accumulated legends about particular saints as so much nonsense. A sermon of historic interest is the one preached at Leipzig in 1519, at the time of the famous Disputation in that city. M. M.

The Chronicle of Fabian

AMONG the classic London chronicles of the sixteenth century is the *Chronicle of Fabian,* the 1559 edition of which is now in the Library. This fourth edition represents the final stage of various transformations since the first publication by Pynson in 1516.

Fabian himself called his work "the concordance of histories," in which he combined a number of sources, Strabo, the Venerable Bede, Caxton, Geoffrey of Monmouth, William of Malmesbury, and many others. The first six books covered the period from the landing of the mythical Brutus to the Norman Conquest; the rest, in the 1516 version, followed English and French history to Henry VII. The last part was marked off by the terms of the London mayors and sheriffs, and much of it was based on the author's diary.

The first edition was rare even by Shakespeare's time. The second, published by Rastell in 1533, continued the chronicle to the death of Henry VII. The third, in 1542, expurgated the whole history, in accordance with the ideas of the Reformation. These significant changes have remained in the 1559 text, in spite of the publisher's claim to have "conferred with the first print of all." The revision is most conspicuous in the account of the murder of Thomas à Becket. The final version reads: "Which foure knythes taking advise eche of theym of other, of one wyl and minde . . . sayled . . . unto Caunterburie: where . . . they slew the sayd traytours byshop, which a litell before had accursed bothe the king and all other that either had taken and kepte anie of hys goodes." But the text of 1516 had it: "in all haste sped unto Canterbury, where the v daye of Chrystemasse they executed their tyranny, & martyred the blessyd archebisshop, at the auter of saynt Benet, within his owne churche."

The 1559 edition, which continues the story to the accession of Elizabeth, appeared in more than one issue, as some copies end with January 8, others, including the Library's copy, with May 8, "when the Queenes hygnes rode to the parliament and gave her

royall assent to all such actes as were there made."

Robert Fabian or Fabyan was a member of the Drapers' Company, who, as sheriff and alderman, had opportunity to gain expert knowledge of city affairs. The date of his birth is unknown. He died in 1513. The call-number of this volume is **G.3720.10.

M. M.

A Seventeenth-Century Spanish Conceit

STYLISTIC tricks, elaborate language, and artificial episodes may in the hands of minor writers reach monstrous extremes. Wit and ingenuity become the standard rather than depth or beauty, excepting in the rare case of a genius like Gongora, who could carry conceits to the point of pure thought abstractions.

Alonso de Alcala y Herrera, a Castilian who spent his whole life in Portugal, wrote, about 1640, five novelettes in each of which he excluded, by a good deal of brain-teasing exercise, one of the vowels. The first, for instance, *Los Dos Soles de Toledo,* is written in prose and poetry without the use of a single word containing the letter a. The result of his trick is a queer aspect to the printed page, which attracts the reader's eye and leads him into the snare of attempting to find just that missing letter. The popularity of the book is attested by the record of ten editions. Its compiler, Isidro de Robles, had realized its general appeal as early as 1666 when he produced the first edition to appear in Spain. The one in the possession of the Library was published in Barcelona in 1760 with the title *Varios Prodigios de Amor* [**D.166.12].

Isidro de Robles failed to record the fact that Alcala y Herrera had written the stories; made the false statement that they were being printed for the first time; and gave no sources for the six short works which he added to Herrera's five. It is barely possible that the Robles family to which Alcala y Herrera belonged was the same as that of Isidro de Robles; a circumstance which if anything would only heighten the infamy of his distortion of facts.

The last six novels, typical of that century, with their court language, conventional plots, classical allusions, and interpolations of love poetry, have since been identified as the work of Tirso de Molina, Lope de Vega, Castillo de Solórzano, and the two minor writers, Miguel Moreno and José Camerino.

E. S.

Lectures at the Library

DURING November the following free lectures will be given in the Lecture Hall of the Central Library:

Mysteries of Boston Harbor. Edward Rowe Snow. Illustrated with slides and colored moving pictures. 8.00 Thursday, November 3.

The Modern One-Act Play. Raymond F. Bosworth. (Drama League Course.) 3.30 Sunday, November 6.

Birding with a Color Camera. Dr. John B. May, former State Ornithologist. Illustrated. (Brookline Bird Club Course.) 8.00 Monday, November 7.

A Tourist's Trail through Colorful Mexico. Charles W. Casson (Field and Forest Club Course.) 8.00 Thursday, November 10.

Amazing America. The story of a 30,000 mile trailer trip around the United States. Lt. Robert E. MacMillan. Illustrated in color with slides and movies. 8.00 Monday, November 21.

The week of November 13–20, inclusive, will be devoted to programs connected with the Boston Book Fair.

Recitals at the Library

DURING November the following free recitals will be given in the Lecture Hall of the Central Library:

Concert. The Bruneau Trio. Rachael D. Slayton, violinist; Muriel E. Perry, 'cellist; Eleanor Taylor Fraize, pianist. 8.00 Sunday, November 6.

Concert. Orchestra of the Boston Music School Settlement. Linwood D. Scriven, Conductor. 3.30 Sunday, November 27.

Song Recital. Katharine Cunningham Gray. 8.00 Sunday, November 27.

Lectures Offered by the Lowell Institute

THE Trustee of the Lowell Institute, under the will of John Lowell, Jr., maintains annually in the City of Boston various courses of public lectures. The ninety-ninth season of free public lectures will be presented in the Lecture Hall of the Central Library. Admission to the courses is by tickets, which will be mailed to all persons whose letters of application, accompanied by stamped, addressed envelopes, are received two days before the beginning of the course by the Curator of the Lowell Institute, at the Boston Public Library. Persons without tickets, however, may usually obtain admission by standing in line in the vestibule at the foot of the stairs.

Courses which began in October and will be continued in November are as follows:

The Pre-Columbian New World. Alfred V. Kidder, Chairman of the Division of Historical Research, Carnegie Institution of Washington. *Seventh Lecture:* "Archaeological Field-work. Exploration, Excavation, Stratigraphy. Clearing a Maya Temple." Illustrated. 5.00 Thursday, November 3. *Eighth Lecture:* "New World Civilization. Man and His Culture. Archaeology and History. The Future." 5.00 Monday, November 7.

Crime and the Man. Earnest A. Hooton, Professor of Anthropology, Harvard University. *Sixth Lecture:* "Criminal and Civil Insane." 8.00 Tuesday, November 1. *Seventh Lecture:* "Negro and Negroid Criminals and Civilians." 8.00 Friday, November 4. *Eighth Lecture:* "The Anthropology of Crime." 8.00 Tuesday, November 8.

Courses beginning in November are as follows:

Famous Tartar Conquerors. Sir E. Denison Ross. 5.00 Mondays and Thursdays, beginning Thursday, November 10.

1. Introduction: Central Asia the Original Home of the Huns, the Turks, and the Mongols. Recent discoveries in Central Asia.

2. Sultan Mahmud of Ghazna (X–XI century): Great Conqueror and Patron of Poets, and the First Muslim to Invade India.

3. Tughril Beg (XI century): Founder of the Great Seljuk Dynasty and Conqueror of Baghdad.

4. Chingiz Khan (XII–XIII century): The "Great Khan," Founder of the Mongol Empire, Which Stretched from the China Seas to Central Europe.

5. Tamberlane (XIV–XV century): The Builder of Samarkand, Whose Conquests Extended from Delhi to Moscow and from the Gobi to the Mediterranean.

6. Sultan Bayazid (XIV–XV century): The Ottoman Who Crushed the Chivalry of Europe in their Last Great Crusade.

7. Babur Padishah (XIV–XV century): The Founder of the Mughals of Delhi.

8. Selim the Grim (XV–XVI century): The Sultan Who Added Egypt and Arabia to the Ottoman Empire, and Was the First Turk to be Caliph of Islam.

The Structure of the Physical World. Arthur H. Compton, Professor of Physics, University of Chicago. 8.00 Tuesdays and Fridays, beginning Tuesday, November 22.

1. The Components of Matter (a) Atoms and sub-Atoms.

2. The Components of Matter (b) Light and Electrons as Particles and Waves.

3. The Forces of Nature (a) Mass, Inertia, and Gravitation.

4. The Forces of Nature (b) Electromagnetic and Nuclear Forces.

5. The Principles of Physical Action (a) Physical Laws.

6. The Principles of Physical Action (b) Do Physical Laws Apply to Intelligent Action?

7. The Spacial Grouping of Matter, and its Causes.

A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

Associations. Clubs
Bibliography. Libraries.
Biography
Business
Children's Books
Domestic Science
Drama. Stage
Economics
Education
Essays. Literature
Fiction
Fine Arts
Genealogy
Geography. Maps
History
Journalism. Broadcasting
Language
Law. Legislation
Local History
Manners & Customs
Medicine. Hygiene
Music
Navigation. Aviation
Philosophy. Ethics
Poetry
Politics & Government
Psychology
Religion. Theology
Science
Sociology
Sports
Technology
Travel & Description

The symbol = following a title indicates that the work is a gift to the Library

Associations. Clubs

Brown, Rose L. Cavewoman to clubwoman, a primer for clubwomen. Dorrance. 1938. 105 pp. HQ1885.B75

Hill, Frank Ernest. Man-made culture; the educational activities of men's clubs. American Ass'n for Adult Education. 1938. vii, 166 pp. LC5251.H5

Bibliography. Libraries

Ebisch, Walther and Levin L. Schücking. Supplement . . . to a Shakespeare bibliography. Clarendon. 1937. 104 pp. B.H.913.4

Haygood, William Converse. Who uses the public library. Univ. of Chicago. [1938.] xix, 137 pp. Z733.N63H

A survey of the patrons of the Circulation and Reference departments of the New York Public Library.

New York, Public library. French printing through 1650; Mazarinades: a check list of books and pamphlets in the New York public library, with introductions by Charles F. McCombs. New York Public Library. 1938. 102 pp. *Z2172.N56

Reprinted, with corrections and additions, from numbers of the New York public library Bulletin 1936–37.

Parenti, Marino. Bibliografia manzoniana, con prefazione di Giovanni Gentile. Firenze. 1936. *Z8548.P24

Ruppel, Aloys L. Eltville als Frühdruckstadt. Mainz. 1938. 93 pp. Illus. *6117.228

Talvart, Hector, and Joseph Place. Bibliographie des auteurs modernes. Paris. 1937. Volume 6. B.H. 694.3

Toronto, Public library. Books and pamphlets published in Canada. [1916. Toronto.] *Z1365.T65

Refers to publications up to the year 1837 copies of which are in the Public Reference Library, Toronto.

Trade prices current of American first editions. 1937. Bowker. 1937. **Q.60.44

Tuaillon, J. L. Georges. Bibliographie critique de l'Afrique occidentale française. Paris. 1936. 49 pp. *Z3671.T8

U. S. Library of Congress. Books, maps and prints relating to New Sweden. [Washington. 1938.] 51 pp. *Z1251.N5U5

Tercentenary commemorating the first settlement of the Swedes and the Finns on the Delaware, 1638–1938. On exhibition at the Library of Congress, Washington, 1938.

— A list of American doctoral dissertations printed in 1936. Washington. 1938. 416 pp. B.H.782.14

— Works Progress Administration. Selective and critical bibliography of Horace Mann. Compiled by workers of the Federal Writers' Project. Boston. [1937.] xi, 54 pp. *2179.164

"Issued by Commissioner of Education . . . in cooperation with the Boston School Department."

Volts, James D. Bibliography of cryptography. Cincinnati. 1938. 18 pp. *Z103.A1V8

A catalogue of books pertaining to the science of codes and cyphers.

Wiegendruckgesellschaft. Der Buchdruck des 15. Jahrhunderts. Wiegendruckgesellschaft. 1929–36. xlix, 327 pp. **Q.410.70

Wilson, Louis R. The geography of reading. American Library Ass'n. [1938.] xxiv, 481 pp. Illus. Z731.W74

A study of the distribution and status of libraries in the United States.

Biography

Single

Armstrong, Margaret Neilson. Fanny Kemble: a passionate Victorian. Macmillan. 1938. vi, 387 pp. T.55.186=PN2598.K4A7

Balfour-Melville, E. W. M. James I, king of Scots, 1406–1437. Methuen. [1936.] xi, 315 pp. DA783.6.B3
Bibliography: pp. 297–304.

Béaslaí, Piaras. Michael Collins, soldier and statesman. Dublin and Cork, Talbot Press. [1937.] xii, 430 pp. DA965.C6B42
An abridged edition of the author's "Michael Collins and the Making of new Ireland."

Benson, Ivan. Mark Twain's western years. Stanford Univ. [1938.] x, 218 pp. Plates. PS1332.B4=*A.1770A.6
Includes hitherto unprinted Clemens western items.

Boardman, Roger Sherman. Roger Sherman, signer and statesman. Univ. of Pennsylvania. 1938. vii, 396 pp. E302.6.S5B6
Bibliography: pp. 361–373.

Charles-Roux, François. Bonaparte, gouverneur d'Égypte. Paris [1935.] 383 pp. Plates. DC225.C47

Coke, Dorothea. The last Elizabethan: Sir John Coke, 1563–1644. London, Murray. [1937.] xvi, 322 pp. Plates. DA358.C6C6

Corti, Egon Caesar, *Conte*. Elisabeth, "die seltsame Frau". Salzburg-Leipzig. [1936.] xxiv, 542 pp. Plates. DB88.C6
A study of the Empress Elizabeth, the wife of Emperor Francis Joseph of Austria, based on the papers of the Empress, the diaries of her daughter and other unpublished diaries and documents.

Crabitès, Pierre. Ibrahim of Egypt. Routledge. 1935. viii, 254 pp. DT104.5.C7

Cruikshank, E. A., *Brig. General*. The political adventures of John Henry; the record of an international imbroglio. Toronto, Macmillan. 1936. 6, 206 pp. E360.6.H5C7

Driscoll, Charles B. The life of O. O. McIntyre. Greystone Press. 1938. 344 pp. PS3525.A2468Z7

Finot, Enrique. Bolivar pacifista. New York. 1936. 207 pp. F2235.3.F56
A thesis presented at the second congress of the Instituto Panamericano de Historia y Geografía, convened in Washington in October, 1935.

Foran, W. Robert. African odyssey; the life of Verney Lovett-Cameron. London, Hutchinson. [1937.] 389 pp. D351.C26F6 1937

Garber, Paul Neff. John Carlisle Kilgo, president of Trinity College, 1894–1910. Duke Univ. 1937. xi, 412 pp. LD1732.D817 1894g
Bibliography: pp. 371–397.

Hollis, Christopher. Lenin. Bruce. [1938.] ix, 277 pp. DK254.L4H6

Hünermann, Wilhelm. Priester der Verbannten; Damian de Veuster, ein flämischer Held. Innsbruck-Wien. [1938.] 322 pp. BX4705.D25H8
The life of Father Damien (1841?–1889), who devoted himself to the service of lepers.

Infiesta, Ramón. Máximo Gómez. La Habana. 1937. xii, 252 pp. Plates. 4310A.389

Juta, Marjorie. The pace of the ox; the life of Paul Kruger. London, Constable. 1937. xiii, 338 pp. DT929.8.K8J8 1937

Koht, Halvdan. Bismarck, statsmanden. Kristiania. 1911. 246 pp. Illus. DD218.K66

Kuwada, Gonpei. Biography of Benjamin Smith Lyman. Tokyo. 1937. 104 pp. QE22.L9K8 1937

Ludwig, Emil. Roosevelt, a study in fortune and power. Viking. 1938. xii, 350 pp. Illus. E807.L85

Mackaness, George. Admiral Arthur Phillip; founder of New South Wales, 1738–1814. Sydney, Angus & Robertson. 1937. xvi, 536 pp. Plates. DU172.P5M3
Bibliography: pp. [479]–492.

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More Books

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DECEMBER, 1938

A Dramatist of Spain's Golden Age

THREE hundred years ago, at the age of thirty-six, Juan Pérez de Montalván ended a short but brilliant career as a popular dramatist of Spain's Golden Age. A prolific writer, he produced fifty-eight plays from 1619 to 1638, some of which, together with his poetical and prose works, have been translated into English, French, and Italian — a proof that his fame extended beyond the limits of his native country.

The Ticknor Collection is extremely rich in the drama, as in so many branches of Spanish Literature. It was in connection with his research on the dramatists that Ticknor acquired a great many of the books indispensable for the understanding of the life and works of Pérez de Montalván, and thus made his *History of Spanish Literature* one of the authoritative sources on this playwright.

Almost as though he had had a presentiment of a short life, Pérez de Montalván crowded into a few years a vast amount of activity. By the time that he was eighteen he had received his degree; written his first play, *Morir y disimular;* and taken part in a poetry contest in competition with eminent poets of reputation. At the age of twenty-three he received his doctorate at the University of Alcalá, was ordained, and accepted a position as notary for the Inquisition. His father, Alonso Pérez, was the royal book-dealer, and his book-shop must have provided the son from his earliest years ample opportunity to make the acquaintance of many famous writers. Among these was Lope de Vega, many of whose works were edited by Alonso Pérez. The great dramatist assumed the position of protector and guide to the ambitious student, evoking throughout his protégé's lifetime the sincerest admiration and love. In fact, it was Lope's well-known interest in the young man which has caused the belief that he wrote the poem *El Orfeo,* published in 1624, to establish his friend's reputation. The introduction to the work, however, signed by Lope, has been considered a refutation of that theory. In his preface he praises the verse which is "sweet, dignified, sonorous, and adorned with admirable concepts, expressions and clarity . . . without lowering one atom, the heroic grandeur." Surely, Lope would not have spoken thus of his own poem.

But Lope's introduction, in prose and verse, has an importance which goes far beyond that of the *El Orfeo* itself. It is a criticism of the license

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which writers of his day took with language, referring, although without directly naming it, to the current baroque fashion of intended elaboration called "culteranismo." Two months before the appearance of the book, Juan Jáuregui y Aguilar had published under the same title a poem abounding in metaphors which were decidedly of the new style. As a thrust at this, Montalván added to his own title — "written in Castilian." Lope commended his desire to eradicate what he himself called the "third language." Strangely enough, the poem, written in four cantos of rhymed octaves, is not free from the adornments to which they were both outwardly opposed.

Copies of the first edition of Montalván's *El Orfeo* are exceedingly rare; perhaps only three exist. The one in the Library is perfect. It was printed by the widow of Alonso Martin in Madrid for Alonso Pérez, and includes, in addition to the introduction by Lope, prefaces by Tirso de Molina and others. The poem is addressed to one whom Montalván calls the Tenth Muse. She was the Portuguese poetess, Doña Bernarda Ferreira de la Cerda, to whom Lope's *Felis* was also dedicated.

Earlier in that same year he had published a group of eight stories entitled *Sucesos y Prodigios de Amor,* each of which was offered to a different person. These "novelas" became popular immediately, going through thirteen editions in the seventeenth century, and were translated into Italian as early as 1637, into English in 1647, and into French in 1684. Discussing this book Ticknor used a 1656 edition, printed at Coimbra, but the Library has since added an earlier one of 1640 which appeared in Barcelona.

In 1627 Montalván pubished a moral essay which was later used by Calderón as a basis for his play. It deals with the legend of St. Patrick of Ireland and is called *La Vida y Purgatorio de San Patricio.* Derived from old historical works, it forms part of that body of Spanish literature which kept alive Spain's pride in her Celtic influences.

THERE followed, in 1632, a miscellany of poetry, prose and drama with the title, *Para todos,* divided into seven sections corresponding to the days of the week. The value of the book today lies especially in its autobiographical data and in the notes on dramatists and other distinguished men which it includes. At that time, it was the bombshell which — although critics have tried in vain to find in its contents sufficient provocation — caused Quevedo to issue his *Perinola,* a violent satire directed against Montalván. Francisco Quevedo, the most enigmatic and forceful figure of his day, bitterly despised the book-seller's son. The insults arising from this hatred highly entertained their contemporaries, who prodded them on and even joined the fray under the protection of pseudonyms. The quarrel is said to have originated with Montalván's father, who pirated an edition of Quevedo's *Buscón,* and as a result was arrested and fined a goodly sum. There are many anecdotes about the two writers, the following being the most often quoted: Meeting Quevedo before a picture by Velázquez which depicted angels lashing St. Jerome for the reading of profane books, Montalván burst into rhyme, commenting on the fact that it was only Cicero the saint was reading. Quevedo, interrupting, finished the verse with, "Heavens, what would they have done had he been reading Montalván!"

The *Perinola* put into entertaining melodramatic form a cruel criticism which the friends of Montalván, two of whom had been influential in the attempts to have Quevedo's books banned by the Inquisition, felt impelled to answer. There were many such responses, but the most important is the *Tribunal de la Justa Venganza* which appeared in Valencia in 1635, under the pseudonym Arnaldo Franco–Furt. It is supposed to be the work of various authors, Montalván for one. Merely the repetition of the full title as it appears in the Library copy of the first edition will be indication enough of the nature of this trial: "The Tribunal of Just Vengeance directed against the writings of D. Francisco de Quevedo, Expert in Errors, Doctor in Shamefulness, Licensed in Buffoonery, Bachelor in Filth, Professor in Vice, and Proto-Devil among Men." This title may have been the direct answer to an epigram, said to have been written by Quevedo, which may be rendered as follows:

> The *doctor* you assume,
> The *Montalván* you presume;
> Taking the *Don* from your names,
> Naught but Juan Pérez remains.

Since Juan Pérez was a well-known buffoon of the period it is no wonder that Montalván's friends were not lenient in their retort.

In 1636, the year after Lope's death, it was Pérez de Montalván who edited an elegy in his honor composed of the contributions of all the great men of that time. This *Fama póstuma a la vida y muerte de Lope de Vega Carpio* includes poetry and prose in both Latin and Spanish. The biographical data in these accounts by contemporaries are of value, but otherwise the collection is a mass of unreadable eulogy. Many of the contributors figured again in a similar volume published for Montalván himself.

The shock of Lope's death had done much to hasten the young dramatist's already evident insanity which, according to some, was caused by too much study. In 1638 he died, fulfilling Quevedo's prophecy that he would end his days in a madhouse His memorial was compiled by Pedro Grande de la Tena, in 1639, under the name *Lágrimas Panegíricas a la Tenprana Muerte del Gran Poeta,* a title as imposing as the array of its authors. The two copies of this edition in the Library contain an engraved portrait of the author being crowned with a laurel wreath by an angel. In one of these, Ticknor remarked the presence of "every writer of note at that time" with the exception of Quevedo. The other volume, as is attested by a seal and a manuscript notice, once belonged to the Library of the Colegio Imperial, a Jesuit school in Madrid.

The main body of Montalván's work and the basis for his literary fame are his dramatic works, begun at the age of seventeen. In company with the very best playwrights, he suffered from his popularity. Publishers wishing to sell plays attributed them to him, so that he was forced to complain of the abominable practice: "Because actors are not careful of their comedies," he wrote, "they are stolen, often in incomplete form, and then run from hand to hand, are sold and resold and badly copied. . . This is harm enough but not the worst — because it so happens that the greedy booksellers and

the complacent printers (I speak not of all, but of some) aware only of their own interests, print them without consent and without license." In the light of such conditions it is all the more significant that he himself prepared for publication the two volumes of his plays. All three of the early editions are extremely scarce. The first volume appeared in 1635 in Madrid; the second in 1638. In 1638 a second edition was published in Alcalá comprising the two volumes, and finally a third edition, also in two volumes, was printed in Valencia in 1652. The Library has the first volume of the second edition. It includes twelve of the plays, the first being *El Príncipe de los Montes,* and the last, *Los Amantes de Teruel,* which dramatic interpretation of the romantic tale was not to be surpassed until the nineteenth century.

THE quality of Montalván's plays varies, as did that of all the dramatists of this period in Spain and elsewhere. Theirs was a public desiring constant change of bills. A very good comedy might run eight days, no more; an average one, three. This explains the number of dramatists and accounts for their rapid, sometimes careless, composition. The audiences expected, too, certain codes both of manners and morals, familiar characters, clever and complicated intrigue. A popular playwright like Montalván — he is known to have had the same comedy running in two playhouses at the same time — had to reflect the current taste. Honor must be upheld at all costs, although life itself be the stake as in *No hay vida como la honra.* There could never be question of disloyalty to the King or his justice no matter what the circumstances. Courtly speeches and clever dialogue must accompany every difficult situation, caused usually by the connivance of a rejected lover. No comedy was complete without disguises, mistaken identities, unexpected arrivals, accompanied by sudden exits and entrances or concealments, so well exemplified in *La doncella de labor.* To have removed the "gracioso," the clowning servant, often pointed out as superfluous in Montalván's work, would have been to withdraw from the scene a seventeenth-century favorite, the philosopher and running commentator of the action, his master's mimic but more often his guide.

Montalván is frequently called a transition dramatist, one of those who bridged the gap between Lope de Vega and Calderón; but the position has not been made very clear. Neither is it logical to couple this with the conclusion that Montalván's place is that of the imitator who fell short of his model, Lope. He must have possessed characteristics which connected him with Calderón, too, who accepted him as a collaborator.

Lope, considering almost anything a subject for the theater, inserted life into his treatment of convention and made reality the outstanding quality of his genius. Calderón in some plays merely carried convention to an extreme of artificiality; in others, his best, he used it as the mask for the expression of his deepest thoughts. Montalván had neither Lope's gift for depicting life, nor Calderón's aptness for converting philosophy into presentable drama; he met the requirements of his public, and in so doing mirrored the changing trends. In his attempts at character delineation, especially of heroines, in his choice and range of subjects, and in his fight

against elaborate expression he was following Lope. But in his lack of emotional quality, in his use of stock characters, in his portrayal almost exclusively of the upper classes, and in his lapses into "culteranismo" he was approaching the unreal, ornamental, and witty drama.

Perhaps in the two major factors in Montalván's life — Lope's friendship and Quevedo's enmity — there may be a greater significance than mere personal likes and dislikes. In this may be found an understanding of Montalván's position in the history of early seventeenth-century drama. Lope and Quevedo represented two different tendencies. In following the former Montalván tried to avoid a current into which Quevedo had hurled himself entirely; yet the innovators were triumphant. This was to be the century of the baroque, in literature and thought as well as in the arts, with the same uncertainty and change, movement and turbulence, ornamentation and lack of solution.

Nowhere is Montalván's position so evident as in his preoccupation with expression and language. He agreed with Lope that the "third language" should be condemned. In the dedication to his plays he berates those who, declaring themselves against "culteranismo," practice it. He was probably thinking of Quevedo, among others, when he wrote, "The irony of it is that the very ones who rail against this confused jargon are those who use it most, without knowing that they commit the crime. . ." Montalván was here unwittingly describing himself. As Lope had done, he struggled to keep the style pure — even succeeded in *La doncella de labor;* but in spite of all his protestations he often fell into the new mode of writing. This contradiction in Montalván, as in many others, evidenced the early stage of a struggle between simple speech and metaphor, a struggle which became the more fundamental problem of thought duality, dream versus reality, in Calderón. He was to express this, transcending the art of Montalván, and yet meeting conventional demands — producing a work of the greatest tragic and philosophical import, *La vida es sueño.*

ESTHER SYLVIA

Letters by T. W. Parsons

(Continued from the October and November issues)

Two Messages from Royalty

WHILE on his Scottish journey Parsons wrote to John Carlyle, the historian's younger brother and himself a translator of Dante, whom he hoped to meet. The letter was directed to his home at Dumfries, but John Carlyle was visiting on the Isle of Skye and arrived in town only two weeks later. "I would have answered it immediately," he wrote to Parsons on September 10, "had I known your address in Edinburgh, for I had by no means forgotten your name, or the translations from Dante which you kindly sent me." Meanwhile Parsons inquired from Mary C. Aitken whether her uncle could see him at Carlisle. The latter replied for himself:

> The distance from Carlisle is only about thirty miles, and there is a very convenient train at 11.0 a.m. which reaches Dumfries at 12.10, and plenty of trains for returning later in the day. The Hill is very near our station and I will go to it at 12.10 tomorrow (Monday) on the chance of meeting you. I have engagements for the other days of the week, and had a kind of half engagement for tomorrow also — to go across to Annandale to see an old friend — but shall put it off to some other time, in the hope of realizing a meeting with you tomorrow.

During the winter in London the American poet received two royal messages. One came from Windsor Castle, dated January 6, 1872, and read: "Sir Thomas Biddulph has received the command of Her Majesty the Queen to thank Mr. Parsons for the verses which he forwarded in the 1st. Inst. through the Lord Chamberlain. Her Majesty is very sensible of Mr. Parsons' kind feeling." The other was sent from Berlin by George Bancroft who, on February 20, wrote: "The poem you enclosed me I sent to the Crown Princess who received it gratefully and had much to say in its praise." The Princess Victoria — daughter of Queen Victoria — was known for her patronage of the arts. The pronounced liberal leanings of her husband, later Frederick III, have been ascribed largely to her influence.

Short notes from Aubrey de Vere, the poet and playwright, and from Millicent Fawcett, the wife of the blind Henry Fawcett, a member of Parliament and later Postmaster General of England, may give glimpses of the Parsonses's social life. De Vere sent a copy of his new play to Parsons and, while excusing himself from an engagement, expressed hopes of seeing him before long. Mrs. Fawcett promised "to look in soon" at 115 Jermyn Street, where the Americans lived.

Parsons loved London, and some of the news which he received gave him little encouragement to return to Boston. George Lunt reported to him the World Peace Jubilee, Patrick S. Gilmore's fantastic venture, in which the performances of the National Jubilee of 1869 were repeated on a still more enormous scale. The "Anvil Chorus," for which a hundred anvils, besides

cannon and all the bells of the city, supplied a frightful accompaniment, was one of the outstanding numbers of the extraordinary affair. Parsons, who had had a taste of the earlier Festival, described in contrast their quiet life:

> Your amusing account of that prodigious anvil-banging makes me content with our peaceful pastoral way of life in serene Pall Mall where I see nothing more exciting than the figure, occasionally, of Mr. Gladstone emerging from the hawthorns of the gardens, opposite, of Carlton House Terrace (where the Premier lives) or the Archbishop of York or other estray dignitary of the Chuch — there goes Doctor Mercer at this moment; dignified and English looking as any of them. After such quiet people I am somewhat dreading the rough and tumble of Winter St., so that if on our arrival at New York I learn that you are anywhere, ruralizing, I may be tempted to come to you without entering Boston at all.

Yet, by this time, he was truly desirous to resume his simpler life — particularly his work:

> It will gratify you both, I am sure, to know that I am very well except that London life and London hours fatigue me not a little, and although I enjoy the society here extremely and am sorry to think of parting from so many most valued friends who have proved themselves such, I shall be very glad if I can ever come back to a more studious life and be free from those unceasing interruptions which a life in the world necessitates. I long to be in a condition where I can work steadily and tranquilly at my version of the Purgatorio in which I have obtained the friendly interest of several accomplished scholars who counsel me to bestow my best continuous labor thereon.

Parsons began his translation of the *Purgatorio* before they went to Europe, and the first Canto appeared in the November 1870 issue of the *Catholic World*. The second was printed in January and the third in September 1872. The following year, true to his promise, saw the completion of the first nine Cantos, published later separately as the *Ante-Purgatorio*.

"An American Minor Poet"

THE larger part of the letter — written on July 2, 1872 — is about literary matters, chiefly about the reception of *The Shadow of the Obelisk*, a volume which he had then recently published in London. In its issue for May 11, the *Spectator* printed a long article about the book under the title "An American Minor Poet," written by the editor Richard Holt Hutton. "The same love of refinement," Mr. Hutton declared, "we may almost say over-love of it, which we have so often remarked in the higher New England literature, appears in almost every poem in the volume — of a few of which we might almost say that the thought has been strained till it has left little except graceful language behind it . . ." And, after quoting approvingly several of the poems: "It is only now and then that Dr. Parsons rises into that higher intensity of feeling

where the very simplicity of structure itself expresses the strength and truth of the thought. Grace is the chief charm of his verse; but, once and again it transcends grace, and closes itself in charm so natural and so musical as to take living hold of the mind" The critic regretted that Parsons had left out his Satires from the volume as also some of his other lighter pieces, characterized by a sharp, caustic, and individual humor. He would have willingly exchanged for them, he said, the long poem from which the volume derived its title. Parsons took the remarks in good part:

> With regard to the little selection of pieces which I had published I feel confident that when I see you I can persuade you that I was not unwise in diminishing my claim to any title higher than what my well-meaning friend Mr. Hutton has bestowed upon me. Because I have undertaken to make a better translation of Dante than has yet been produced I do not desire to accept dear Mr. Alger's estimate of my powers and imagine that I am another Alighieri — "A coelo descendit," "γνωθι σεαυτον"; and London has taught me not to mark myself up so high, as the Regent St. shopkeepers do their goods, that I must one day announce a Tremendous Reduction! My little book serves my purpose here very well of making me better known and I may say favourably known. A more pretentious volume might have provoked a criticism which I have now escaped and although I might have selected a larger number of lyrics that have acquired a certain success, it would have added so much to the cost of the book and diminished the profit. Besides, many of my verses are only of interest at *home*. What *could* the world of London care to hear any more about Howe's Tavern, etc.? etc.? I am very glad to have given the Spectator the occasion to twit me for not having published *more* and for having omitted many things which almost all Englishmen would enjoy. I did not consider that I was making a *final* collection and I shall have found out by this experiment what sort of things Englishmen *do* most enjoy.

George Lunt at home was annoyed by the title of the review in the *Spectator*. Parsons, however, found excuses. "I have no doubt," he wrote, "but that Hutton meant in real kindness what he said in his paper and I believe it was mostly his rough English want of tact which led him to use the caption which displeases you. Certainly all the modern poets are minor poets in comparison with the supreme and acknowledged lords of song. The London Times is the leading journal of England and the Saturday Review is the chief literary weekly; but if any American paper should quote from the Spectator as a "Minor London Newspaper" the editor would hardly feel complimented by the citation. But he is a *very* uncouth man in his ways and so ferocious in his appearance that even his courtesies are *parum suaviter in modo quamvis in re fortiter.*" But, of course, if the English critics had their opinion of him, Parsons had his of them — as the following shows:

> I am sorry to say that more Englishmen are capable of relishing those rhymes copied from a wine-bottle, about the virtues of St. Peray (and of which I have often felt heartily ashamed to be recognised as the

writer) than could be readily found to read the verses which give its title to the book, and which a scholar of so cultivated a taste as Arthur W. Austin and several others I could name — whose "judgment cried in the top of his" — have often and often commended as among my worthiest efforts.

I hold Mr. Hutton in very slight estimation as a critic. I have had several talks with him about poetry and have been astonished to hear what he would praise. I may say ditto of many cultivated Englishmen. Would you believe that people of much culture often say to me at dinner or wherever else I may meet 'em — "What is Whitman doing now?" "I suppose Walt Whitman you consider your greatest poetical genius, don't you? etc., etc." Hans Breitmann — Heathen Chinee — and that Sierre-Nevada-slangy style of verse that seems to be written in the saddle from rum-shop to rum-shop is all the rage here with a certain class, and even Mr. Hutton I heard speak with rapture about a very clever thing of somebody's in which the fine figure occurs of *"Angels loafing round the throne."*

The "somebody" who used the fine figure "Angels loafing round the throne," although in slightly different form, was the redoubtable John Hay — Secretary of State of the United States in the Cabinets of McKinley and Theodore Roosevelt — in his "Little Breeches," one of the *Pike County Ballads.* The "Heathen Chinee," as one may remember, was the invention of Francis Bret Harte; and the *Hans Breitmann's Ballads,* once so popular, were composed by Charles G. Leland. That Parsons had coupled Walt Whitman with them was, of course, as Mr. Warren has already remarked, a lamentable critical error.

A Dozen Bottles of St. Péray

ALTHOUGH Parsons was "heartily ashamed" of his ode on St. Péray in the same letter he did not mind again singing pæans on the virtues of this wine. It was all about a dozen bottles, which he sent as a Christmas present to his aged friend Mr. Treadwell in Cambridge, to whom also — "my best and earliest friend" — he dedicated his London volume. Lunt informed him that Treadwell, who soon afterwards died, had declined the gift, and Parsons was fretting about the wine. This part of the letter, almost as long as the one dealing with the fortunes of his literary work, is in itself interesting as showing his earnest and skilled appreciation of the pleasures of drinking. He extols the St. Péray — which he so lightly dismissed in connection with his poem — as "the choicest wine," as "a delicious, light, and wholesome beverage," as "a good liqueur," as "a costly and delicious fruitage," and, at the least, as "an excellent wine." Worrying about the fate of the bottles, which might have got lost at the customs house, his feelings rise almost to religious heights. He "devoutly" hopes that Mrs. Treadwell may have drunk them, for it would have been "a monstrosity" to let the liquid be wasted. "Heaven forbid! *Dii avertant omen!*" he exclaims. Here are the main facts of the story:

There was a single word in your letter which pained me. You speak of the wine which I sent to Mr. Treadwell and about which you "have understood Mr. T. *stormed.*" My dear old friend is now I trust where storms may never come; but it grieves me deeply that any tempest should have disturbed his later thoughts of me and that he should have resented an offering which had no sense but of pure kindness and affectionate remembrance. It was not without a hesitancy that I risked the offence of making my little present for I knew how morbidly averse he had become to any display on my part of the genuine love which I bore him. Nevertheless I trusted in the sincerity of my impulse and ventured to cast my wine upon the waters fancying it might one day return to me some gleam of ancient good feeling.

Mr. Paul Giraud of St. Péray had called upon us in London and taken tea with us several times and one day we were surprised by the arrival of a case of his choicest wine which seemed to be so beneficial that I could not help a feeling to which I gave utterance that so delicious light and wholesome a beverage could not certainly do Mr. Treadwell any damage and that a dozen bottles might possibly be a welcome present for the coming new year. Thereupon Mrs. Parsons approved my idea, and although I hardly dared hope that it would be greeted with much thanks or with acceptance bounteous, I did imagine that either he or his wife might taste the kindly juice, and, if so, I believed that only kindly sentiments would be the legitimate consequence. In this fancy however I have been miserably disappointed, and since I have learned from a very credible authority that Mr. Treadwell *desired* that the wine might be sent to you, my disappointment is increased by the inexorable malevolence that would sooner have the good liquor lost or purloined by Custom House underlings than enjoyed by any of my friends . . .

It will have been a shameful waste as well as a signal defeat of my good intentions if this costly and delicious fruitage never do any benefit to any of my friends; more than that, it will be an expensive illustration of that continued malignity and stedfast spite which has for so many years helped to alienate from me one of my most valued friends and planted a bitterness between us from which it seems not even the grave is allowed to be a barrier.

It must have been a comfort to the poet's mind to learn that Mr. Lunt had retrieved the bottles. There is a pencilled note in the latter's hand on the bottom of the letter: "The wine was delivered to me."

The Round of New York Friends

BY the first of October 1872 the Parsonses were back in New York. His letter to Lunt, written on October 4, gives some idea of the circle of their New York friends:

Yesterday we had many callers and had several calls to make and I had no chance to write. I mistake; your letter came on Monday night.

On Tuesday we dined with Doctor Sweetser and spent the evening at Mrs. Botta's who has invited us to dine tomorrow. We dine out today also with Mrs. Richard Warren (née Susan Gore), a cousin of my wife's, and on Saturday I am invited to go up the River, far as Cold Spring opposite West Point, to dine with Gouverneur Kemble who is now eighty-six, but very bright and has just published a little book which I will bring when I come. I am also asked to go see Mr. Duyckinck tonight, and Mr. Alger is here too and has just called for me to go to see somebody — therefore I pray you to excuse my hurried way of writing and pardon me for saying little in the expectation of seeing you so soon.

Doctor Sweetser had ever so much to say about Addie and her ability, and I gave him my copy of "Behind the Bars" which was greatly admired aboard the Parthia, especially by a very clever woman — Mrs. Hamilton — herself an authoress whom I have promised to make acquainted with my sister and with yourself. Mr. Thompson came to see us yesterday with Alice and Mrs. Reeder who is much improved from the Grace that was, though she was lovely then. But she is lovelier as a wife than as a maiden. Alice too is much more ladylike than of old and is not without beauty. Emma Thompson was as kind as ever and told me many things about Mother which I was glad to hear. The *prices* of New York appal me and we are told that dear old Boston is altogether *too, too* dear to dwell in.

The Dr. Sweetser mentioned in the letter — Dr. William Sweetser — was born in Boston, where he began his practice in 1818. Subsequently he taught medicine at the University of Vermont, Bowdoin, Jefferson Medical College, and Hobart College. In his later years he lived in New York. Mrs. Botta — Anne Charlotte Lynch — was a poetess, but earned fame chiefly as a gracious hostess whose drawing rooms in New York were visited at one time by Bryant, Greeley, Poe, and others. Gouverneur Kemble, for a while American Consul at Cardiff, was the organizer of the West Point Foundry Association which he managed for thirty years. His home at Cold Spring was called by Washington Irving, his life-long friend, "the Bachelor's Elysium." Evert Augustus Duyckinck, editor of the *Cyclopaedia of American Literature* and author of a number of historical works, was a distinguished scholar. William R. Alger, pastor of various Boston churches and chaplain of the Massachusetts House of Representatives, wrote chiefly on questions of theology and morals. In 1869 he published a highly appreciative essay on Parsons's poetry. As may be seen from the above list, Parsons was not without congenial company in New York. At the end, his letter turns to literary matters:

The Editors of the Catholic World have just sent me $50.00 for my III Canto and but for this I might have to borrow money to pay our bill at the Brevoort. This Canto I laboured over in London to make very close as the story of Manfred is finely told by Dante and I hope you may approve it in the copy which I have forwarded to you. We saw Father Hecker last night and he read me a letter from Rome containing a very high compliment from Professor Ubaldi of the Propaganda upon this

Canto in my version in the September No. of the Catholic World. Father Hecker wishes me to go on with selected Cantos, not caring to publish in order so long a series — especially as I think his readers would not find *all* of them equally interesting. Everybody in London advises me to work steadily at the Purgatorio.

From a summary of Phillips Brooks's sermon in the newspapers they learned about the death of Dr. Manton Eastburn, since 1843 Rector of Trinity Church and Bishop of the Episcopal Church of Massachusetts. The news greatly depressed Parsons:

> Shortly after Mother's death my wife wrote to the Bishop, and in reply he addressed a note to me of a consolatory nature which you will prize when you read it as much as I do. I may truly say that Bishop Eastburn was no less an admirer of Mother than she was of the Bishop. I was sorry that he could not have officiated at her funeral but after I had received his letter I felt that illness was not the sole cause that prevented his presence. I believe it would have really been a very trying duty to so emotional a heart as his to render the last office to so aged a parishioner by whom he was so revered.

Back in the Stillness of Wayland

THE time came when the Parsonses, however reluctantly, had to "invade" Boston. But the poet stayed there for a short time only; within a week he made his escape to Wayland. The autumn was beautiful on the farm and he fully enjoyed "the long sunny silent days." He wrote his sister on November 10:

> In the stillness here now that everywhere prevails is something almost solemn. The utter absence of all vehicles and animals from the road, the absolute cessation of all rattle and clatter, and the enforced pause that is given to every sort of labor from the entire deficiency of quadrupedal help is a phenomenon like that of suddenly coming to Venice from the noisy streets of Milan or Verona — it is like stepping from Pall Mall into a gondola instead of the wonted cab. There is a certain melancholy about this condition, but as I came for quiet and have no heavier carrying to do than my basket of wood or my pail of water, and as the silence is promotive of study, and as Col. Heard's old white horse is the exceptional *well* one — in fact the "champion" healthy nag of the whole neighborhood — I must admit there is also a certain satisfaction. One remarkable circumstance attendant upon this equipaucity (a good word that! my philologic brother?) is the greater resonance given to minor notes: the dropping of nuts in the wood on the dry leaves, the sawing of a log, the blowing of a nose, the kish-ho! of a sneeze have come to an incredible prominence in the category of rural sounds. At morn the melodious chanticleer seems to me a shrieking hyena and the midnight cortication (I mean *barking*) of the too vigilant spaniel comes to my startled ear like a volley of musketry.

I am astonished to find how immediately I can fall back into country ways — and a simple sort of life. I have not yet learned to live on pie, but I can steel my spirit to the eating of beans. If I had a valet here, I should not know what to do with him: in fact he would be a mere valet de *sham*. The Squire hath a hind fresh from

the pleasant waters of the river Lea,
by the bells of Shandon,
and the boots I stand on
every morning he blacketh for me.

There was, however, a sudden change in the weather, and on November 22 Parsons was complaining to his wife, who remained in the city: "It snows my dear Annie and your letter dispels the dulness of a wet snow-storm . . ." But he was working again, with renewed confidence in his powers:

Today — this night — I have finished my Canto and Mary is copying it for me having half-finished one transcription. I have begun another and am a little sorry they cannot have the VI in the January No. But it makes no real difference. It will be out by the middle of January and about the beginning of that month nobody reads anything but BILLS!

I think I shall not go down to the "Burnt District" until Tuesday. I dread to breathe its *limey* air. Besides after my long "fallow" I am now in working trim, and every morning when I open my book to the sunlight I say with Tennyson: "*Sweet my D. I live for thee!*"

You know how I felt when I disburthened my soul to Sir James Lacaita? Well that *despair* has died within me because I find that amid Nature I am still possessor of myself which I could not always be in London. And now no more of this egotism. All I pray for beyond our daily *bread* and the several et ceteras (including mutton, claret, candles, and *valeting*) is that I may complete the Purgatorio and die in Italy. Augusta and I are fully of one mind that no land is dear as Italy to any

Spirito gentil di cui il bel nom' adora
L'herbosa val d'Arno e il nobil varco.

This is the beginning of one of Milton's Italian sonnets which is really quite clever considering how poorly he wrote in English. I wonder some one does not *do* Milton's Italian poems into English — I do not believe it was ever done. Would it not make a pretty little Xmas book for 1873?

The Italian Poems
of Milton
translated for the first time
by *T. W. P.*

Milton's sonnet, in fact, begins slightly differently:

Donna leggiadra, il cui bel nome honora
L'herbosa val di Rheno, e il nobil varco.

Further, the poem, together with the five other Italian sonnets, had been translated into English long before by Cowper, and published in 1808 after his death.

Shortly before Christmas, the weather having turned unusually mild, he asked his sister to visit him at Wayland:

> The snow is wholly gone and the bank outside the wall before the house is quite green in many places. I have had both of my front windows open almost all the day long, and tonight all that was wanting to make the evening sky Byronic was a young moon and that was *not* wanting:
>
> *. . . . meek Dian's crest*
> *Floats through the azure air — an island of the blest!*
>
> Could you come up here now, you would truly think that this was also an island of the blest. Indeed I feel here that Mr. Lunt might address me as Harmodius and say νήσοις δ'ἐν μακάρων σέ φασιν εἶναι. When I am so well and so happy here *always* — why do I *ever* go to town? It is only to see you and a very few others, for the city affords me nothing that I care for — except tea-parties and Lowell lectures and one tires even of them, the intellectual strain is so terrific

The rest of the winter was especially severe, and on February 24 Parsons was writing to his wife:

> We fondly imagined this sort of winter was obsolete in New England — but you see Nature is never obsolete. I only hope that the renewed rigours of this climate may bring back to the children of the Puritans some of the virtues (tho' mingled with savagery) of their rugged old ancestors. But that is hopeless. I have seen the place in Malebolge that was marked thus:
>
> I Puritani
> per figli loro
> PIT XLIX!
>
> But we will not talk of these matters now but cool our imagination with a calm contemplation of the country around us:
>
> *Lo! where Maeotis sleeps, and hardly flows*
> *The freezing Tanais thro' a waste of snows!*
>
> These verses of Pope Alexander's which he fancied the most melodious that he ever wrote (I believe they are in the Dunciad — ask James), I could alter thus:
>
> *See where the Sudbury in its bed of snows*
> *Sleeps — when to stir again no fella knows.*
>
> But as Henry waits — as the pimpernel does in Tennyson's poem — "I wait! I wait!" And the lily exclaims "Be d—d!"

He read also a good deal during that winter, getting out books from the Wayland library. His sister Augusta sent him a copy of Palma de Cesnola's

Antiquities of Cyprus, then recently published. On February 9 he commented in a letter to Mrs. Parsons:

> I have been down in the Tombs all day long, until my head hums with the imaginary sound of shovel and pickaxe and I feel so glad to think I have not all the jewelry to take care of and all those terra cottas to describe. The world is immensely indebted to General Palma de Cesnola for his invaluable additions to our knowledge of ancient orfèvrerie and glyptic art and ceramics, but I find with the book as with Schliemann an all-absorbing interest at the outset which dies away in the details. There is much sameness in skeletons and hardly anything more monotonous than mummies.
>
> So having once entered the tomb of Agamemnon and lifted his golden mask from the vanished face and held his golden breast-plate in my hand — Sufficit! Having seen the contents of a thousand sepulchres, I care less for the bones and pottery of fourteen thousand more. But I shall give one more day to Cyprus; and then farewell Cesnola, farewell forever!

Reading Sumner's Orations

AMONG the Sumner Papers in the Harvard College Library there are nine letters by Parsons. They are on a variety of subjects, mostly suggested by the speeches of the Senator. In one respect they agree — all contain some reference to Luigi Monti, Parsons's brother-in-law, then serving as United States Consul at Palermo, Italy.

Luigi Monti was born in Sicily in 1830. Having taken part in the Revolution of 1848–9, he was exiled and, as a youth of twenty, came to Boston. From 1854 to 1859 he was instructor of Italian at Harvard, publishing during that time a *Grammar* and a *Reader* of the Italian language. Soon he became acquainted with Parsons, whose sister, Fanny, he later married. In 1861, not without the poet's support, he obtained his consular appointment.

Parsons's first letter to Sumner — written on August 3, 1861 — is in acknowledgment of a telegram from the Senator concerning Monti, which gave "great pleasure" to him. In November, Parsons informed Sumner "that all is right" with their friend at Palermo. The next letter is after the lapse of a year and a half. Writing from Bedford, "a little village fifteen miles beyond Boston and some six miles from Concord," he enthusiastically describes the virtues of his retreat:

> A little less than two miles beyond the village is a pleasant, airy house, standing on a gentle eminence, surrounded with woods which also enclose an orchard, cornfields, a small lake, several mineral springs, etc. It is a healthful place, perfectly secluded, subject only to the summer irruption of a few quiet people, and I was very desirous last summer that your brother George should have come here for a change. I believe it would have done him much good for he could have enjoyed the benefits of warm baths; and the drives are pleasant in every direction.

> Its accessibility to town is a great advantage and moreover it might, as we imagined, involve the possibility of a visit from yourself.

After casually mentioning that a few days earlier he had met Mr. Longfellow, who "seemed very well and cheerful," Parsons managed to include in his letter this paragraph:

> We hear constantly from Mr. Monti. He is well and very hard at work. He complains of the great cost of living in Palermo, which from having been one of the cheapest has become one of the dearest places in Europe. I will not now detain you with the causes of this — but the English Consul who has resided there thirty years told my sister that it cost him to live almost four times now what it cost only three years ago! My sister is well and has two children — and what is strange seems to be less homesick than her husband.

On April 14, 1866, he wrote a long letter from Wayland. By mistake he had opened a parcel addressed to a Dr. Barnes instead of Dr. Parsons, which contained Sumner's "last great speech in the Senate, March 7." After some apologies, the poet took issue with the Senator about the latter's remark, "Lord Bacon tells us that the highest function which men can be called 'to perform on earth is that of founders of states, or, as he expresses it, *conditores imperii.*'" Happening to read just that particular passage in the *Novum Organum* when the reprint of the speech arrived, Parsons was in an excellent position to know what Bacon really said — which was: "The ancients assigned divine honours to the authors of inventions, but only heroic honours to those who displayed civil merit (such as the founders of cities and empires, legislators, the deliverers of their country from lasting misfortunes, the quellers of tyrants, and the like). And if any one rightly compare them, he will *find the judgment of antiquity to be correct.*" So he gently asked the Senator:

> Does it not seem to you, Mr. Sumner, that my lord Bacon was here taking a *loftier* view of things? No one, I suppose would think of comparing Joe Smith with the inventor of the electric telegraph. Virgil, you remember, does not make any distinction in Elysium between his heroes: "Quique pii vates et Phoebo digna locuti" and "Inventas aut qui vitam excoluere per artes" (*Aen. VI. 662–3*), except indeed that he *does* appear a few lines below to rank "Musaeum ante omnes" — a vanity like that of discovering the source of those waters that irrigate his native Mantuan fields (*the Po*); a vanity pardonable, let us own, to so good a poet and patriot.

After this he took occasion to speak about Mr. Monti — and one suspects that there may have been some other incentive besides the Bacon quotation for the writing of the letter:

> Mr. Monti, of Palermo, frequently desires to be warmly remembered to you. I hear good accounts of his devotedness to his office, on every hand, and I believe that you will never have occasion to regret the eminent services you rendered to him towards his appointment. He has lately come into some little difference with the Sicilian authorities in the matter of a murder committed aboard an American vessel in

Palermo harbour — they claiming jurisdiction in an affair which it seemed to the Consul belonged exclusively to the United States government. Meantime the matter has been delayed until he shall have received instructions from his Department at Washington.

The investigation at Washington went on. Meanwhile Parsons begged Sumner to send him reprints of his speeches both for himself and for his brother-in-law. The following year he asked for four Congressional publications. One of the latter he considered "a world's monument to the memory and character of Lincoln" — which reminded him of the fact that at Palermo a new and magnificent Corso had been named after the martyred President. On February 24, 1869, he acknowledged the receipt of another batch of documents:

> You will permit me for once, I hope, to trespass on your time so far as to tell you that I not only read myself, with ever increasing interest, every word that is reported from your lips or that is printed from your pen: but I am happy to lend whatever I may receive from you to such of the farmers and the other *gens de pays* as I happen to know for your firm supported believers — and in one or two instances (Col. Heard for example) I might almost say worshippers.
>
> There are only three families on this island — all Heards — and all, both men and women, are staunch adherents of yours. But all around our little domain is a highly intelligent community of persons who read and think; several with a little infusion of letters. One literary lady of more pretension I dare say you may know — Mrs. Lydia M. Child. It would gratify me as well as my brother-in-law Mr. Luigi Monti, U. S. Consul at Palermo, if you would occasionally forward to his address any of your Congressional achievements. They would be highly appreciated out there.

And knowing Sumner's friendship and admiration for Longfellow, he added: "Mr. Monti was desirous extremely to have a visit from Mr. Longfellow and had counted on his coming, but from our latest accounts I fear the poet will not tread the soil of Hiero and Theocritus and Pindar . . ."

Grant's Message to Congress about Monti

THERE was no harm in writing to the Senator just then — a week before the presidency of Andrew Johnson ended and that of Ulysses S. Grant began. Very shortly afterwards news came of the intended dismissal of Mr. Monti. On April 14 Parsons wrote a desperate letter to James Russell Lowell:

> In the prolonged absence of Mr. Longfellow I can think of no friend at court to whom I could so confidently appeal for a friendly service in an hour of need as one who has already shown himself so true a friend as yourself.
>
> I am in great distress: now don't start and think I am going to

borrow money of you to help me out of Purgatory or to help me get *it* out. My trouble is on Mr. Monti's behalf, and my concern is so considerable that it annihilates all interest in my studies and paralyzes my power of work.

Mr. Monti has been eight years at his present post and I have heard from every possible source of information that he has given eminent satisfaction in his office to all classes. I might enumerate a long list of distinguished citizens — many of whom, I doubt not, are personal friends of yours — who have become strongly attached to him, not only for favours rendered but for his manifest zeal in the discharge of his duties. He has always proved himself a firm friend of the Administration and is in fact in heart and feeling as much of an American as I am; and I fear that I might truly say, a *better* patriot. His salary is only 1500 a year and he had two little girls — the elder about nine years old; the other, about six — he has just lost. While this grief is upon him, Mrs. Parsons writes to me tonight — and I also see by the papers — that a new nomination has been made for Palermo; and the news knocks me down. What shall I do, my dear Lowell? You are *au fait* with politics and parties. You are not only a poet but a man of the world, which I by no means am. Were Mr. Longfellow here I do believe his noble friendship for Luigi would spur him to go on at once to Washington and use his influence to stay this overthrow.

Mr. Monti wrote to me only a few days ago that Mr. Longfellow had written to him two letters from Naples declaring his intention of coming to Palermo. But I have since heard that the weather has been very bad in the Mediterranean and that Mr. Longfellow's party would possibly be obliged for this and other reasons to abandon their Sicilian trip.

I cannot but think you would be doing him a great favour, as well as a generous kindness to Mr. Monti and to me, by writing a good word to Mr. Sumner in my brother's behalf. To beg I am *not* ashamed in this cause. *My* plea would be nothing in Washington; a word from yourself in the right quarter might be a charm to stay the falling axe. I would write to Mr. Sumner myself but I have written to him not long since on other matters, and I know that whatever other wealth heaven has bestowed the wealth of *time* is not his.

The petition would moreover come with a better grace from you than from one so near to the claimant.

Lowell acted promptly; and at his behest Sumner persuaded President Grant to send a special message to Congress on behalf of Luigi Monti. Three days after writing his letter Parsons fervently thanked his Cambridge friend:

Your admirable example my dear Lowell inspired me also to the novel feat of promptitude.

But I perceive at once that if virtue lie in difficulty, promptness is no virtue for it is the *easiest* way. And thus your brisk tradesman and most punctual merchant and methodical *homme d'affaires* win to them-

selves vast credit for never being behind hand, because they oil their business by the trick of readiness to which scholars and gentlemen like you and me — ahem! — do not willingly condescend.

I consider it — and ever shall — a large additional to the long list of friendly turns you are accredited with in my bosom's day-book that you were so instant in complying with my troublesome request in the matter of Mr. Monti.

It gives me great pleasure to impart to you that this evening's mail, which brought me your parcel, had also a note from Mr. Sumner to my brother-in-law James Barnard, which closes with this passage: (Mr. Sumner had protested against the new nomination and asked for its withdrawal.) "I am happy to say that this has been done by a special message of the President, so that Monti continues in Palermo." Of course this gives me great joy, which I know will be shared by Mr. Longfellow; and I feel much bound to our illustrious Senator and to yourself and to Mr. Barnard.

To Sumner himself he addressed a letter filled with the same intense gratitude:

I am unable in this hurried way to say to you fittingly how deeply I feel and how much Mr. Monti's friends will all feel (and none more, I am confident, than Mr. Longfellow) the readiness with which amid the pressure of the State's affairs you could step aside from the triumph of your late great work in the Senate to do this private goodness.

Do not forget to let some of our islanders here have a full copy of your Speech on the Alabama Claims. I was reading it aloud on Saturday to a roomful of your worshippers. On that evening came the note — or its contents — for which I have now, upon my own behalf and for Mr. Monti and my other brother-in-law's, to thank you most sincerely . . .

For four more years Luigi Monti was secure in his position at Palermo. And with this the letters to Sumner ceased.

In Pursuit of Secretary Fish

WITH the beginning of Grant's second administration in 1873, however, troubles were ahead for Mr. Monti. On July 26 Parsons was writing to Lunt from Winchendon:

Mrs. Parsons received a letter from Mr. Monti going somewhat deeply into the matter of his removal and indicating that something still might be urged in his behalf but that Mr. Fish was the only one with whom a word could be of any avail.

On arriving at Portland I tried to find where the Secretary was accessible and I learned that he was a few days ago at his residence on the Hudson, "Garrison's Landing" — a place unknown to me and I at once resolved to push forward to the Hudson in quest of him, thinking

> that if I could do nothing more I might at least learn from him if the recall of Mr. Monti was irrevocably settled — of which he seems still not quite sure. My first thought was to come to Boston and so to New York; but the air and the dust and the inertness of Portland took such immediate hold of both Mrs. Parsons and myself that we began to feel that should we come to Boston, and get entangled among those streets again we should hardly be able to go to New York at all.

They stopped at Winchendon because of their wish to visit Mrs. Treadwell, who was living just outside the town. There they waited for answers to their inquiries concerning "the definite locale" of Secretary of State Hamilton Fish. Parsons urged his sister to join them at Lancaster, which they had just visited: "It seems indeed very hard that you must perforce remain through all this hot and trying weather in the shadow of King's Chapel. I feel that *I* could not endure it and I am sure that no quinine or other tonic would stand in stead to me of pure air and the tranquillity of the country . . . You can come at once; everything seemed pleasant and altho' there be plenty of people, there appears also to be plenty of rooms, plenty of milk, plenty of meat, help, beds and all the essentials."

Although the letters of that period do not mention it, Parsons finally succeeded in locating Secretary Fish at his place on the Hudson. A letter of his written nine years later reveals that both he and Mrs. Parsons had "a free talk" with the Secretary, who told them that Luigi had no chance of reappointment.

The Oysters of Clam Island

FROM Portland, Maine, the Parsonses went to Mount Crawford, visiting Doctor Bemis, a former Boston dentist and now "an octogenarian mountaineer." They stopped on the way at Newbury, a village on the Connecticut River, known also for its sulphur springs. From here Parsons sent this humorous letter to Lunt:

> I find it is of no use to try to teach you anything. Twenty times a day while at Double-Beach I kept saying "How I wish Mr. Lunt only knew of this place!" and I had even thought of telegraphing or *gramming?* — to ask you to come directly on for I thought the air and sea-bathing and boating might be so beneficial to you; and Mrs. Parsons imagined you could obtain free pass over the Shore Line Railroad. Now "is that so?" I remember that I went free to Ipswich as one of your chickens. Then I concluded that you would not be ready to come while we still remained there, but now I discover that you knew all about the geography of Long Island Sound. I have one triumph however in point of my knowledge over your own. Did you ever eat oysters on Clam Island? If not, your little smattering about Pine Orchard is only sophomoric. Your remark upon the misnomer of Pine Orchard suggests to me an apparent absurdity of a similar sort in the name of the aforesaid Island:

but it is only a *seeming* absurdity. You might naturally ask why go to *Clam* Island for Oysters? but the name is not derivable from the edulous bivalve at all. It is Latin as you will find in the same old author whom I was quoting to you in my former letter:

Insula, cui nomen "Clammi," lobsteribus addit
Ostrea: candescens cum torret Sirius arva,
Mense careute R. Neo 'boracenses, lege soluti
Hic veniunt furtim; nec non clàm ostrea gulis
Invito Baccho condunt, copiosi libantes
Cobleribus Heresis et saepe toddibus Rummi.

By this passage from the ancient poet you will perceive that the designation of the Island has no reference to the shell-fish *Clam,* but simply to the *Clam*destine manner in which New Yorkers in the forbidden months repair to this privacy and defy the laws of Health by devouring the unwholesome esculent.

Lest the meaning of the venerable poet be lost on anyone, a free translation is provided here: "The Island of Clam adds oysters to lobsters; when the flaming Dogstar burns the fields in the months without an R, New Yorkers flock there in secret; and clamdestinely consume oysters with the aid of Bacchus, making copious libation of sherry cobblers and often of rum toddies . . ."

The Family Shakespeare

PARSONS was one of the legatees of the estate of Daniel Treadwell. As usual, there were delays in the settlement, and the poet, who had counted on the money, was embarrassed, especially as he had some obligations toward the Lunts. "I have authorized Mrs. Parsons," he wrote to his brother-in-law, "to borrow for me a sum, tomorrow, sufficient to bring what amount I can spare at present to *three hundred dollars;* which may be, she informs me, enough to answer your immediate purposes. The remaining one hundred I hope to have the pleasure of laying at Addie's feet as soon as the nobility and gentry connected with this commission may have decided that the generous devise of my dear old friend Daniel Treadwell may prudently approach the initiation of its effect."

His next letter, on November 16, 1873, was more cheerful, and dealt chiefly with literary matters — in a very informal way, to be sure:

> With regard to Hudson I rather like him, the biped Hudson, and was inclined to like his edition to which simply as a school-book there might be no objection — but the more I scrutinise it and consider it the sillier it seems to be. I was dipping into Dombey this afternoon and came to this passage "Strumpet! its false! cried Carker." Now Dickens is on every table in every house — and read *aloud* by the purest brother to the most chaste sister. Why does Hudson not get out an edition of Dickens and substitute for this dreadful word the pleasing euphemism he has adopted in Hamlet?

Speaking of "the biped Hudson," Parsons had in mind Henry Norman Hudson. This well-known editor of Shakespeare lived for many years in Boston and, after the Civil War in which he served as chaplain, in Cambridge. His first edition appeared between 1851 and 1856; and he published another "for use in schools, clubs, classes, and families" in 1873–75. He was influenced by moral considerations. The "pleasing euphemism" which he adopted in *Hamlet* for "strumpet" — the word "harlot" — occurs in the discussion with the players. Why he preferred the one to the other remains his secret.

Lament for the Paddock Elms

ON the last day of February 1874 a melancholy event took place in Boston. The old elms of Paddock's Mall, in front of the Granary Burying Ground, were cut down by order of the aldermen. "The chips flew fast and thick," the Boston *Daily Advertiser* reported, "and a short time after midday six of the centenarians had fallen, and the trunks of the five nearest Park Street stood branchless and gaunt . . ." A large crowd witnessed the destruction and there were many comments, "What a shame!" "Those horrid aldermen!" and "It is a real murder!" The elms were planted in the 1770's by Gilbert Deblois; the young trees were imported from England by a certain James Smith, from whom Deblois obtained them, promising in return to name his son after Smith. However, they became known as the "Paddock elms," because it was Adino Paddock, a coachman and a Captain of the Artillery, who looked out for them.

Parsons, upset by the impending fate of the trees, composed a sonnet in which he begged the Mayor, Mr. Samuel C. Cobb, to stay the axe of the laborers. It was printed in the March 2 issue of the *Advertiser* — the same which carried the news about the felling of the trees — with the appropriate title "Too Late":

Most noble merchant, honoring the chair
Of Eliot, Quincy, Phillips and the rest,
Whose fragrant names in civic books are pressed,
Made not by mere majority our Mayor,
But called with voice unanimous, beware
Of hearing latest those who love thee best:
Rend not the relic from New England's breast
Of Mother England that Heaven seems to spare.

Must the low logic of a selfish tribe
That only view our Boston as a square
For them to peddle in, thy course prescribe
And over-ride, for their triumphal gains,
Both rule and freedom, till no right remains
And "City Fathers" grows the country's gibe?

He wrote two more sonnets on the subject, which however did not appear in the newspaper. He suggested to Lunt the publication of a brochure of some twenty pages to contain an account of the elms, their history and final

demolition, together with the protests of a few outstanding people. His letter continued:

> I have written these several sonnets not without care, and from a deep and sincere feeling that neither in Washington or in Boston is there any immunity from the most corrupt disregard of the rights and the desires of our best class of citizens, eminently οἱ ἄριστοι. I think these elms were looked upon with hate as an aristocratic growth, and I believe they were guillotined in the cause of horsecars. I have always supposed that they would go the way of the Province House and the Hancock House, but not quite so soon. Merely to the naturalist it is a loss: it was so interesting always to compare their later and earlier foliage with our more tardy and deciduous tribe. Col. Heard, a great lover of elms, was much interested in those old trunks and often compared their points curiously with these grand old islanders of which he is so proud. But those came of a bigger and tougher isle. The mere question of money value seems to have been wholly ignored. $5000 a piece for these two at his gate would be *no* temptation for him to part with them. Those eight elms were actually worth at the lowest appraisal of any gardener 100,000 dollars.

What a staggering figure — at that rate — the damage done to the trees of Boston in the recent hurricane must have amounted to! But Parsons was probably a better poet than an arithmetician.

Sumner's Funeral

ANOTHER letter written to Mrs. Lunt at that time was about the funeral of Charles Sumner. The Senator, who died on March 12, was buried on the 16th with impressive ceremonies. "All the vast throng," an account read, "stood with bowed and uncovered heads when the services were begun by a choir of forty gentlemen from the Apollo Club, who under the direction of B. J. Lang sang that one of Horace's odes beginning *Integer vitae . . .*" At the foot of the casket was deposited an epitaph written by George Sennott, representing Humanity and Justice as mourning for Sumner — "Justitia ob vitam purissimam inter sordiores . . ." (Justice, on account of thy most pure life among the base . . .) To this referred Parsons's letter of March 20:

> The show must have been prodigious from your windows and I knew you would have had a cloud of witnesses, whom nothing would have tempted me to join and I was very thankful the next morning when I heard the echo of your doings that I was not there. It was more than enough to hear others tell and to look at the bad Latin and bouquets with which the newspapers were garnished. I read too all about the 40 young Apollonians who sang about Lalage "dulce ridentem" in so *solemn* a manner. This was truly a classical touch but much of the rest of the proceedings seemed a good deal after the Chinese fashion. In the Latin I saw the mention of one *Sordiores*. His name appeared again in the corrected

copy in today's *Advertiser*. I suppose he must have been some great Roman lawyer. Does Mr. Lunt remember anything about old Sordiores?

One cannot help being surprised at Parsons's lightness of tone in connection with the funeral of the man whom he once professed so greatly to admire. Something must have happened after 1869 when he last thanked the Senator for his intervention on behalf of Mr. Monti.

At any rate, Parsons's earlier expressions of reverence for the Senator seem somewhat exaggerated in the light of his letter to Lunt on June 30, 1874. On June 9 a memorial meeting was held in the Music Hall, at which, after an address by George William Curtis, Whittier's long ode "Sumner" was read. The end of the poem touches upon the painful incident which had caused much sorrow to Sumner in his last years. In 1872 he had introduced in the Senate a resolution providing that the names of the Civil War battles should not be placed on the regimental colors — an action which the Massachusetts legislature denounced as "an insult to the loyal soldiery of the nation." The move to rescind the censure was made on the day when he last attended the Senate. The following day he died . . . Parsons now wrote an epigram in Latin in praise of Whittier, which he sent to Lunt for publication. His letter deals with Lunt's criticism:

> You make only *one* verbal objection to my epigram, viz. that it is a *negative* way of stating a positive injustice. It seemed to me that in a complimentary poem this was a delicate thing to do; and I think you will find in Cicero plenty of such instances; but my books are not at hand. I can at this moment only remember one verse of Lucan which seems partly to the point! "Novimus o cives! Graiorum amor omnis abesse Catoni."
>
> However, it is curious that I had written the verse as you suggest "haud fuit æquum" — and had *said* it so many times to myself, but on writing it down it had rather a hard look to my eye — it is scannable to be sure, but so much elision is required — e.g. "edict/ (um) (ha)/ ud — fuit æquum" that I changed it to "abfuit"; but I think "haud" is more forcible.
>
> I am afraid, after all, that my Latin *cannot* be very lucid inasmuch as you totally misapprehend its drift, which was to pay a pretty compliment to poor old friend Whittier for his elaborate verses read at the Music Hall. I thought they were dreadfully long and some of them inapplicable to the late "Lam," but as Whittier was old and poor and sick and lives down to Amesbury, I thought I would gratify him with a classical "Bene." Of course, in praising him I had to praise S. about whom I somewhat agree with you. But bad as my Latin must be, I do not quite see how you could twist "Vatis Novangli" into any application to S. The grammar is certainly parsible if not passable.
>
> I fondly thought my epigram might catch the eye of some scholar who might try to render it into English verse. Had I written it at the Athenaeum Club, and given it to the Pall Mall Gazette, a dozen good translations would have been offered. I have made one in English which I would have given after the rest. But O dear! Mr. Haskell

would hardly print it and said "O darn the dead languages, *we* want to have the Transcript a *live* paper."

Unfortunately, the Latin original of the epigram seems to be lost. Not only Mr. Haskell but also Mr. Lunt failed to publish it.

With the Lunts at Scituate

FROM 1875 on many of Parsons's letters were written from Scituate, where he stayed much of the time. The Lunts had a home there, and he wanted to be near them. For his sister Adeline he had the tenderest affection, a feeling that was fully bestowed also upon her daughter Francesca. Adeline Parsons married George Lunt, then twice a widower, in 1864, and their child was born in the next year. She must have been about ten years old when the following undated letter was written to Mary Heard:

> All are gone to the Harbor this morning, my dear Mary — all save myself and Fanny and Mary Seaver who are just repeating to me two little hymns I have written for them (in my mind), one for an evening hymn as a substitute for "Now I lay me." This is Fanny's Vespers:
>
> *Night is come and I am glad*
> *Lord! that thou hast given me rest;*
> *May I dream of nothing bad*
> *And awake with cheerful breast.*
>
> This is her Morning service:
>
> *Out of darkness into day*
> *Father I am come to pray*
> *Thanking thee for last nights slumber*
> *And the blessings without number*
> *That I need while here I stay.*

But living at Scituate had its drawbacks, especially on hot summer days, with the rancid smell of the marshes:

> It has been too hot for a walk and the great want of shade, as compared with the island, does not tempt us to drive, altho' we wish very much to go over to Pembroke where a newly discovered cousin of ours dwells in the woods and cultivates poetry and a few potatoes. She conducted a paper for a Fair at Marshfield, which I will send you a copy of and from which it would appear that she is the only person in her vicinity who knows much about reading and writing. *We* think that our Cousin's "Century Plant" compares favorably with the Wayland sheet, altho' the latter contained *some* things (ahem!) superior to the Pembrockian pilferings. The verses on the first page are very passionate and Parsonic and make me think of my Father's vein. His youngest half-sister Lavinia Parsons is the mother of this Mrs. Florence Virginia

> Rogers Browne, whom I am extremely desirous to meet as she has driven over here to see Addie who was much pleased with her.

The letter ends with the request: "Please do not let the flies make Dante nervous by lighting on his nose and keep the dust from my pictures I pray you . . ." He could not stay away long at a time from his beloved Island, and for years he was really alternating between Wayland and Scituate. It was from the former place that he wrote his wife on the second Sunday before Lent, 1877:

> Your flood arrived last night: the Colonel drove alone to kirk this morning and returned thro the water which is over the causeway *both* sides of the bridge, so that our insularity is absolute. There is not much chance of an immediate subsidence of the waters, as there is still on the meadows an immense body of unthawed and semi-frozen snow; and in spite of the heavy rain the hills are almost as white as before, altho the sleighing is totally ruined. You had better not try to come up until you shall have heard that the travel is open again.
>
> I wish you would ask Mrs. Rockwood to get her name down for Mr. Monti's lectures and I will give her a ticket. I think she will grace Louisa's drawing-room as much as many who will be there, and she has some acquaintance with Mrs. Fields. But please do not *over* work in this matter — it is so easy to get overworked and so very hard to get back again from a state of *tension* to a state of quietude and *in*attention. "Alterius spectare laborem" is an element of content, but "Alterius subire laborem" is to wear the drag of a galley-slave.

He assures his wife that he is very well: "Very busy, very content, a little lonesome at times; but suppose I had my choice of 'Hermitage' or the Sparkling Hock of Society, don't you know which I should choose?"

Gladstone's Benign Criticism

MEANWHILE the nine Cantos of the *Ante-Purgatorio* were published in London, with the imprint of 1876. Advance copies were sent out to friends and distinguished people, as the several acknowledgments in Mr. Goodspeed's collection prove. Thomas C. Amory — Boston lawyer, poet and historian — wrote: "Not being fortunate enough to discover where to address my letter, weeks passed and the book was spirited upstairs and it was only today that I found it, read it again and now most gratefully thank you for the pleasure of being its happy possessor with your kind wishes on the title-page to give it an additional value . . ." Wendell Phillips asked for the poet's autograph "for a youngster in Virginia and another for a Trojan." Parsons must have sent one of his books, as Phillips's letter of July 5, 1876, shows:

> You've hit the nail exactly on the head — sent me just what I and my protegés want. I blush to take so much; fear that I and mine are wholly unworthy of such treasures. Was it Coleridge who instructed

> Lamb that books "belonged to those who could use them"? If he'd change a word and say, those who "treasured" them, then I think we could make a title to what you send us.
>
> I ought to have acknowledged your note sooner. It was not the Centennial mania, believe me, but a run into New Hampshire (to leave what little voice the heat allows me floating somewhere over a crowd that came to look at Gough and me) took the time which should have been yours.

Theophilus Parsons, then nearly eighty years old, addressed his letter to George Lunt: "I thank Dr. Parsons and you for the beautiful book you sent me. I am sure I shall read it with the same pleasure with which I have read whatever he has published. I used to read Italian — that is, common Italian — easily enough, but I could never master Dante. I imported a copy of his works in three great quarto volumes, and have it now; but it did not help me much . . ."

There is one note from Gladstone, then — in August 1875 — living in retirement at Hawarden:

> Sir, I thank you for your kindness in sending me your translation of the nine first Cantos of the Purgatorio. The opening verses please me much. I am glad you do not despair of or abandon the *terza rima* and I read with very warm sympathy and concurrence the words of your Preface.

Of course, the *Ante-Purgatorio,* like the *Inferno* before, was translated in quatrains and *not* in *terza rima,* this being the characteristic which distinguished Parsons's work from the other translations. And yet the British statesman and Homeric scholar was pleased with the opening verses; those at least he must have read. The part of the Preface which enlisted his "very warm sympathy" was, undoubtedly, Parsons's conclusion that the lesson taught by Dante's *Ante-Purgatorio* was humility.

ZOLTÁN HARASZTI

(*To be concluded.*)

Summer Routine at the White House, 1825

THE Library has recently acquired a letter written by John Quincy Adams to James Barbour, his Secretary of War, on August 17, 1825. A former senator from Virginia and once identified with the supporters of William H. Crawford for the presidency, Barbour, nevertheless, served Adams loyally until the close of his administration. Since the letter does not appear to have been published, it is printed here in full:

Washington, 17 August 1825

My dear Sir —

I have received your favour of the 14th with the enclosure from Govr. Parris. The case of Mr. Hill is not yet decided. I shall regret the necessity of removing him, and little less that of selecting a successor to him.

I would not ask you to abridge by a single day the term of your abode at your country residence, which I hope will prove as favorable to your health, as to your comfort, nor is there anything likely to render your return to this place indispensable, earlier than may suit your convenience, unless the actual collision threatened at the South should be precipitated.

Major Andrews has returned from his special agency; but has been much indisposed since his return so that I have not seen him. I expect his report, which will be immediately transmitted to you. It is altogether favourable to Col. Crowell, whom he has reinstated. The reports of the Georgia Commissioners and the correspondence between General Gaines and Governor Troup you have seen — I shall await your views on the whole matter.

Mr. Pendleton, the judge of the Western District of Virginia, has resigned. A successor must be appointed within a week — I desire your advice, for the name of a person well qualified for the station. Among the persons recommended when the appointment was last made, I find no one free from objections.

The court-martial upon Captain Porter has found him guilty upon both the charges, and sentenced him to be suspended for six months; which has this day been approved.

I have not heard from Mr. Clay since the first of this month when he was expecting to proceed from Lebanon at the end of that week. General LaFayette, the farmer of Lagrange, will be with you when you receive this. I pray to be affectionately remembered to him and am with great respect and regards

Yours faithfully

J. Q. Adams

The most important part of the letter is, of course, the one relating to the trouble long smouldering in Georgia over the dispossession of the Creek and Cherokee Indians. The previous May, William McIntosh, the half-breed leader of one faction of the Creeks, had been murdered, and Colonel Crowell, the federal agent, had been accused of having a share in it. Immediately the cabinet, at Barbour's suggestion, dispatched Major Timothy P. Andrews to investigate the situation. It was the result of this mission that Adams now communicated to Barbour.

Another vexatious question was the court-martial of Captain David Porter. This hot-tempered naval officer, commanding a squadron sent to the West Indies to stamp out piracy, had landed an armed force in Porto Rico, in retaliation for ill-treatment shown one of his officers. Adams felt that this was contrary to international law and ordered a court-martial. Porter, feeling the move unjust, had written meanwhile a number of letters to both the president and the cabinet members. As Adams noted in his diary, they were so insulting, that he was forced to add a charge of insubordination to that already made.

Earlier in the month, Adams had spent several days in Lafayette's company at the home of ex-president Monroe, and it was at his orders that the new frigate *Brandywine* was commissioned to carry the old revolutionary back to France.

E.L.A.

Ten Books

Elihu Root. By Philip C. Jessup. Dodd, Mead. 1938. 2 v. [JX3160.R4J4.]

Professor Jessup's judicious biography of the late jurist and statesman, of whom Theodore Roosevelt once remarked that he would be regarded "as the greatest and ablest man who ever filled the position of Secretary of State," is a valuable contribution to the study of nearly a half-century of political history. It is especially remarkable for its excellent use of documentary material, including many extracts from Root's correspondence with Roosevelt, Taft, Lodge, and other contemporaries. The biographer brings out Root's natural conservatism, which made him despise the policies of Bryan and recoil from the "referendum and recall" of the Progressive platform, but which, nevertheless, could support a tax on corporations and induce Roosevelt to settle the anthracite coal strike of 1902 by means of arbitration instead of force. In his first cabinet office as Secretary of War, Root reorganized the army and, in the face of anti-imperialist critics, skilfully handled the difficult situations in Cuba and the Philippines. As Secretary of State, he signed over a hundred treaties, all but three of which were ratified by the Senate. He restrained Roosevelt in his Latin-American policy, and gained fruitful results from coöperation with Mexico. The tension with Japan was ended by his conclusion of a gentlemen's agreement to restrict immigration. He protested against the maltreatment of Jews in Morocco and in Russia, and opposed the extradition of political fugitives. Root will always be remembered for his efforts in behalf of the World Court of Arbitration at the Hague; but his greatest diplomatic attainment, according to the biographer, was his settlement of the Newfoundland Fisheries dispute. His term as Senator during the Taft and Wilson administrations, though less distinguished for originality, was continuously active. In 1916 he was defeated by Hughes as candidate for the Presidential nomination, but his political life did not cease. Among his many enterprises were the Root Mission to Russia in the World War and the drafting of proposals for the Nine Power Treaty with China. (*M. M.*)

Mr. Justice Holmes and the Supreme Court. By Felix Frankfurter. Harvard University Press. 1938. 139 pp. [JK1561.F75.]

These three papers, delivered last spring as lectures at Harvard, have aroused greater interest than many a bulky volume of the season. This is due partly to the subject and partly to the author. "About a year ago," Mr. Frankfurter observes, "the old views of Mr. Justice Holmes began to be the new constitutional direction of the Court." It is of general importance, therefore, to realize the essence of Holmes's mind and personality — a purpose which the author's searching analysis, tinged with affection and admiration though it is, brilliantly accomplishes. "Mr. Justice Holmes was led," Mr. Frankfurter writes, "by the divination of the philosopher and the imagination of the poet." His enduring contribution to American history was his broad and disinterested constitutional philosophy. The first paper, entitled "Property and Society," presents the Justice's reaction to the use of the "due process" clause in obstructing social legislation. With regard to the individual — as shown in the second paper on "Civil Liberties and the Individual" — his defence of free speech yielded to no propaganda, except, and then cautiously, in time of war. "Just as he would allow experiments in economics which he himself viewed with doubt and distrust," Mr. Frankfurter emphasizes, "so he would protect speech that offended his taste and wisdom." Finally in the third paper on "The Federal System," the author demonstrates, through several examples, how jealously Justice Holmes guarded the balance between the interests of the Union and the freedom of the states. Mr. Frankfurter looks upon him as one who has transcended

personal predilections. He crystallizes Holmes's secret in the sentence: "He had an artist's craving for perfection and sought it through an austere observance of the demands of judicial self-limitation. . ." The book is designed for the layman; yet it has no flavor of condescension. The whole is knit together like a single statement. No one can read it without feeling its force.

America Now. Edited by Harold E. Stearns. Literary Guild. 1938. 606 pp. [E169.1.S78.]

Civilization in the United States, the volume edited by Mr. Stearns in 1922 and consisting of thirty essays by as many contributors, made a wide impression at the time through its pervasive, pessimistic analysis of the many aspects of contemporary American life. Mr. Stearns himself thought existence in the States unbearable, and, expatriating himself, spent the next twelve years in Paris. Upon his return four years ago, however, he was prepared to take a much kindlier view of things in America, and this changed attitude — one may almost call it optimism — characterizes the second symposium which he now publishes. The number of contributors to the present volume is thirty-six. Only six — Zechariah Chafee, Jr., George Soule, and Deems Taylor among them — remain from the original group. Men like H. L. Mencken, Van Wyck Brooks, Hendrik Willem Van Loon, Conrad Aiken, and others are absent. Instead there are the new names of John Chamberlain, Louise Bogan, Joseph Wood Krutch, Christian Gauss, to mention a few of the best known. Some of the subjects, such as philosophy and humor, have been dropped, while new ones like war, the radio, the movies, psychiatry, and birth control have been included. Three foreigners — a Chinese, a Mexican, and an Englishman — add their observations. They agree that the hope of the world lies here. Most of the papers are well worth reading. Yet the volume lacks the importance of its predecessor. With the bitterness has gone also much of the crispness, energy, and distinction.

The Coming Struggle for Latin America. By Carleton Beals. Lippincott. 1938. 401 pp. [F1415.B4.]

From expert knowledge and first-hand experience, the author presents a realistic picture of the Latin American republics. First he explains the increasing hold of Japan on South American trade, especially in the sale of cotton goods. Then, turning to the Nazi influence, he describes the persistence of German salesmen, the acquisition of copper and nickel mines as well as oil, and the expansion of steamship lines, which now makes Argentina closer to Berlin than to New York. Nazi propaganda has kept pace with trade activities, but Fascist propaganda is especially rampant. Soviet propaganda has failed, except in Mexico and Costa Rica. The tendency in most of the countries, Mr. Beals believes, is frankly Fascistic and pro-Nazi. "The Italian-German drive in Spain," he writes, "has been a struggle not merely for the control of Europe . . . but for the control of overseas empire and power." He concedes that some of President Roosevelt's measures, such as the repeal of the Platt Amendment and the expropriation of oil interests from Mexico, are highly desirable; yet he also severely criticizes numerous inconsistencies. "Never have we gotten the Latin-American countries to sign so many peace pacts, and never have we sold so many war materials."

Pursuit of Happiness. By Herbert Agar. Houghton Mifflin. 1938. 387 pp. [JK2316.A4.]

The author believes that the party of Jefferson, in spite of its periods of corruption and inanition, has been "the one enduring institution in our political life." The Democratic tradition, which is embodied in Jefferson's demand of "equal rights for all and special privileges for none," has survived in the platforms of Jackson, the Republican Lincoln, Bryan, the Progressive LaFollette, and Franklin D. Roosevelt. The recent claim of the Republican Party to Jeffersonian ideals, because it opposes federal concentration of power, is unjustified, for Jefferson's

concern was the establishment of equal rights and he used decentralization merely as a means to this end. If Jefferson gave the Democratic Party its ideas, Jackson contributed its organization — the powerful machine which soon came to raise party efficiency above issues. Mr. Agar traces the change in social philosophy which the party underwent through the rise of the slave-holding plutocracy in the Deep South, and which culminated in the Dred Scott decision; the ascendancy of the North, with its tariff, national banking system, and centralized government; and the leadership of Grover Cleveland, the safe and "respectable" Democratic President, who promised to leave business undisturbed. (*M. M.*)

The Letters of Lincoln Steffens. Edited by Ella Winter and Granville Hicks. Harcourt, Brace. 1938. 2 v. [PN4874.568A37 1938.]

These two volumes of letters, extending from 1889 to 1936, serve as companion and supplement to Steffens's *Autobiography*. As Ella Winter, his widow, remarks in her illuminating introduction, the autobiography gave "the tale of his odyssey in public life"; these letters give "the personal story" as well. The collection consists of spontaneous, intimate communications, mostly to the family or to close friends, to whom Steffens expressed his views without reserve. The letters written home during his student life in Germany have a particular charm, as they show the groping of a young idealist toward real values. Eager for practical life, he returned to America and soon plunged into journalism which, during the decade beginning with his editorship of *McClure's* in 1901, developed into the muckraking for which he became famous. He moved to Boston, at the suggestion of Mr. E. A Filene, to study the city and propose a plan for its better government. Hopeful at first, he wrote his father: : "We have organized, unnoticed, a movement which must make a change in the very vitals of this city. It's politics, real politics, something Boston hasn't had for many, many years. . . ." The people were "awfully nice" to him, yet he disliked "the general spirit." Nothing came of his plan. During the World War, his popularity as a journalist, already on the wane, practically ceased. He put his sharp observations all the more into his letters. He was in Paris at the time of the peace negotiations. "Now I am a pacifist against the class war; it is too fierce, too expensive, too atrocious," he wrote in 1919. Yet all the while he was tending to the Left. In his last years he was a radical.

March to Quebec. Compiled by Kenneth Roberts. Doubleday, Doran. 1938. 657 pp. [E231.R6.]

In this volume the author of *Arundel* has collected the source material — a judicious selection of the most important journals and letters — which he used for his narrative. These documents are indispensable for the understanding of Benedict Arnold's Canadian campaign, and serve, further, to vindicate his character. They are arranged in the order of their historical value. The collection opens with the Journal of Lieutenant John Montresor, later Chief Engineer of America, written on an exploring expedition in 1761, because both Washington and Arnold based their plans for the march to Quebec on his description of the country. Colonel Arnold's own Journal is, of course, of the greatest significance. Matter-of-fact, it nevertheless shows a humane concern for his troops. Together with his letters, it provides, according to Mr. Roberts, "irrefragable proof that Arnold was a great soldier and a great leader. Some letters report on the hostilities before Quebec, the final assault, and on Arnold's own wound. The Journals of Captain Dearborn and Colonel Meigs contain graphic accounts of the hardships the men endured, and that of Dr. Senter, of the various diseases from which they suffered. John Joseph Henry's Journal, dictated thirty-six years after the campaign, is, the author thinks, the most valuable of all — to a novelist.

Marlborough, his Life and Times. By Winston S. Churchill. Scribner. 1938. 671 pp. [4540a.148.]

This sixth volume of Winston Churchill's biography of his great ancestor is

also the last. Covering the years from 1708 to 1722, it records Marlborough's greatest military achievements after Blenheim and Ramillies, the fruitless negotiations with Louis XIV, and the relations of the Duke with his Dutch, Austrian, and Prussian allies. In domestic affairs, it shows the decline of Whig power, the political and court intrigues against Marlborough, his dismissal, exile, and enthusiastic reinstatement, and his last years in the monumental palace of Blenheim. The author, as would be expected, has drawn a sympathetic picture of the Duke throughout. Accused by his enemies of prolonging the war for his own advantage, Marlborough was bent on continuing it to a decisive end, although for himself he would have preferred retirement. Devotees of military history will find detailed expositions of the battle of Malplaquet, the sieges of Douai and Bethune, and the investment of Bouchain, considered one of Marlborough's greatest feats of strategy. The general reader, however, will value more the intimate account of obscure intrigues.

The Paderewski Memoirs. By Ignace Jan Paderewski and Mary Lawton. Scribner. 1938. 404 pp. [4047.762.]

These memories of the great pianist, in the form of one-sided conversations with Miss Lawton, have all the charm of informal talk. Upon his graduation from the Warsaw conservatory, Paderewski began to teach, but later went to Berlin to study composition with Friedrich Kiel. Soon after, Anton Rubinstein prophesied for him "a splendid pianistic career." Under the drill of Leschetizky, he learned for the first time to "work" instead of "play" at the piano. His début in Paris in 1888 made him at once a star. Paderewski's accounts of his early concert tours are most delightful, with their amiable impressions of the great artists and writers of the time, among them Gounod, Saint-Saëns, Massenet, d'Indy, Burne-Jones, and Henry James. Of course he knew royalty, presidents, and statesmen too. Between 1891 and 1913 he had eight concert tours in America, often receiving ecstatic ovations. His reminiscences of Boston, and of the Tavern Club, are of special interest to the reader. He had his greatest satisfaction in playing with the Boston Symphony Orchestra under Karl Muck. He regards Toscanini as the greatest living conductor. "There is nobody — nobody to be compared with Toscanini, for he is a transcendent genius — a genius of the first order."

Goya. By Charles Poore. Scribner. 1938. 293 pp. [8066.06–454.]

The etchings of Goya may be found in all the museums of the world; his paintings, however, are rare outside of Spain. To know him as a painter one has (or rather, had) to go to the Prado, the Church of San Antonio de la Florida in Madrid, and the Escurial. In the Prado are his innumerable portraits of princes and princesses, priests and hidalgos; the famous "Maja Dressed" and "Maja Naked"; the equestrian panels of Charles IV and Queen Maria Louisa, together with the large canvas of the royal family; and there are the terrible paintings of the "Disasters of the War." His murals in the Church of San Antonio and the long series of paintings, now in the Escurial, made for the tapestries woven at Santa Barbara, depict an infinite variety of Madrid and rural Spanish scenes. No one would deny that as an etcher Goya was the equal of Rembrandt himself; but comparatively few realize that he also ranks with the greatest painters of all times. In his long life — he was born in 1746 and died in 1828 — Goya had many periods and produced an enormous amount of work. He was a realist, who, caring little for his sitters' sensibilities, revealed their inmost characteristics with merciless force. But above all, he had a vast imagination, such as only great realists can have. This makes his paintings of the Napoleonic Wars so utterly horrifying — his satire savage to the point of insanity. Although for many years a court painter, he had no illusions about the affairs of the world. His tumultuous power and versatility make Goya a unique figure in his age; no artist comparable with him lived at least a century before him, and hardly anyone has lived since.

Library Notes

One Hundred and Fifty Thousand at the Book Fair

THE success of Boston Book Week — a combination of the Boston Herald's Book Fair, Catholic Book Week, and Children's Book Week — surpassed all expectations. No less than 150,000 people thronged the Library's lecture hall and exhibition rooms. Indeed, the "week" lasted for eight days, for the following Sunday, November 20, had to be added to it to accommodate those who could not come earlier. Even then interest was still mounting, for the last day was more crowded than any of the others.

The eighteen lecture programs were particularly popular. Robert Frost, Admiral Richard Byrd, Kenneth Roberts, Carl Van Doren, Geraldine Farrar, Robert Hillyer, Christopher Morley, and over a hundred others — men and women — spoke on various subjects of their choice. The supply of tickets was exhausted weeks in advance; in fact, had the lecture hall been three times its size the demand would still have exceeded the supply. In addition to the lectures, several broadcasts were given during the week over Station WEEI.

Among the outstanding exhibitions were the hut in which Admiral Byrd lived during part of his observations in the Antarctic; the Dickens Village constructed by Miss Louise Stimson of Brookline; the manuscript of *Northwest Passage,* showing its progress from notes to print; the collection of miniature books lent by Mr. James D. Henderson and Mr. Robert Henderson; the group of sporting books from the Derrydale Press; and the Webster Dictionary exhibit.

Members of the Library staff and attendants from the larger book stores acted as aides and guides at the various booths. Meanwhile, in spite of the milling crowds throughout the building, the routine work of the Library went on smoothly, since many assistants worked overtime, being on duty both in their own departments and for certain hours at the Fair.

The Treasure Room, with its exhibition of over two hundred rare books and manuscripts, each a gem, was always filled. On some days there were between 1500 and 2000 visitors in that room alone, and the total was over 10,000. At all hours people could be seen hanging admiringly over the cases; and many asked in amazement, "Does the Public Library own all these books?" To show still more Bostonians what their Library's resources in these fields are, this exhibit will remain on display until January.

Next year there will be another Book Fair. This year's overwhelming success has demonstrated the people's genuine interest in books and the men who write them.

The Library of John Quincy Adams

ABOUT three hundred books once owned by John Quincy Adams have been transferred from the Adams mansion in Quincy to the Boston Athenæum. These are books which, in the words of Henry Adams, appear to have had "some personal relation with his work or with his pleasure." Their catalogue, printed at the Merrymount Press, throws some interesting light on the literary tastes of the sixth President.

Besides an annotated list, the volume contains an introduction on the history of the entire library — over six thousand volumes still at Quincy — by Worthington Chauncey Ford; biographical notes connected with the Athenæum deposit, by Henry Adams; and another paper by the latter on the seals and book plates of the Adams family.

As Mr. Ford remarks, John Quincy Adams never had the best use of his library, for he died at eighty-one "fully harnessed." Yet he genuinely loved books. He seems to have begun his collecting when he went abroad as a small boy with his father. As early as

1790 his library was taking form, and by 1809 he had over five thousand volumes. When he moved to Washington as Secretary of State — to become President in 1825 — he left them behind, and it was twelve years before he returned for any prolonged study. In 1841 he realized that he must give up his dream of a scholarly old age, and confessed to his *Memoirs*, "The world will retire from me before I shall retire from the world."

His taste was versatile. He was always a good Latin scholar, and, in his youth at least, had a liking for English poetry. History and political philosophy he read freely. Mr. Ford draws some illuminating comparisons between the collection of John Adams, now in the Boston Public Library, and that of his son. In the John Adams library, for instance, there is not enough Shakespeare to make a full set; the younger man, on the other hand, had five sets, besides a number of anthologies and plays by later dramatists. He enjoyed Fielding, Cervantes, and Le Sage as well, and possessed one of the very few copies of *Werther* in America. The latter, incidentally, was permanently borrowed by George Ticknor.

Henry Adams's knowledge of family history and family documents adds to his biographical notes the charm of almost personal contact. He quotes extensively from diaries and letters, showing John Quincy's admiration or distaste for several of the same books now in the Athenæum. Among other incidents, he relates the story of the "Amistad Case," in which Adams defended the cause of fifty-three African Negroes illegally sold into slavery. The Bible which the grateful men presented to him is also one of the volumes transferred to the Athenæum.

John Quincy Adams used four different book plates, from a simple manuscript design to an elaborate coat of arms with the motto, "Fidem Libertatem Amicitiam Retinebis."

A Translation of Ovid

THE Library has recently acquired *Ovids Festivals or Romane Calendar* [*A.6637F.1], a little volume printed at Cambridge in 1640 by Roger Daniel. It contains a translation of six books of the *Fasti* in rhymed couplets, preceded by three exuberant eulogies of the translator and a brief essay by the latter on "The Life, Works, and Approof of Ovid."

John Gower, the translator, is described on the title-page as "sometimes of Jesus Colledge in Cambridge." Nothing more is known about him; his name does not figure in the *Dictionary of National Biography*. Even so, it would be ignorance to mistake him for Chaucer's friend, the author of the *Confessio Amantis*. The translator of the *Fasti* fashioned his rhymes in the seventeenth century, and, as in his Life of Ovid he mentions the "exquisite Translation of our Poets Metamorph" by George Sandys, which first appeared complete in 1626, he must have worked after that date. However, he must have died before the publication of his own translation, for the dedication in that volume speaks of its "deceased Parent."

The English couplets, though rough in places, run tripplingly along. Doubtless they greatly pleased contemporaries.

A Binding by André Boule

AN early sixteenth-century compilation of the rules of the Dominican Order, by Vincent Bandello [**G.406.82], is most interesting for its contemporary binding by the famous French craftsman André Boule, who worked from about 1500 to about 1530.

The book is bound in dark brown calf with two different panels in blind tooling. The panel on the front, which is considered one of the most beautiful of French cover designs, represents the martyrdom of Saint Sebastian. On either side of the saint are archers with drawn bows, while two angels hold over him the martyr's crown. Framing the design is a border of grapevines and flowers. The back panel shows the Crucifixion. To the right and left of the cross are two saints, the man holding a chalice, the woman a heart. Mr E. Ph. Goldschmidt calls these figures Saint Thomas Aquinas and Saint

Catherine of Siena; M. Léon Gruel takes them for Saint John and the Virgin. Underneath each panel is a scroll with the name "Andri Boule." According to M. Gruel, these same stamps appear on all the bindings he has seen signed by Boule.

The book was published at Milan in 1505. Quaint woodcuts of Saint Dominic and initials in red and blue enliven the closely-set text. The Library's copy contains a few manuscript emendations in Latin. The contents include the rule of Saint Augustine; the constitutions of the Order; its rules and privileges; and various papal edicts relating to its possessions.

The author was born in Castelnuovo in 1435, and studied at Bologna. Some of his doctrinal views incurred papal condemnation in 1483; but he was elected General of the order in 1501. He died five years later.

A Reformer of the Calendar

A FINE addition to the Library's illustrated books of the Renaissance is a copy of *De Recta Paschae Celebratione* [**G.401.50], by Paul of Middelburg, a famous prelate, scholar, and mathematician. It is a large folio in beautiful condition, and appeared in 1513 — the first book to be printed in the little town of Fossombrone in Italy, where the author was bishop. Halfway through the book is a full-page woodcut of the Crucifixion, with a symbolic background surmounted by a Madonna and Child in glory. Besides this, there are four pages with graceful emblematic borders.

This treatise on the celebration of Easter is one of many leading up to the Gregorian calendar reform of 1581. It is a work characteristic of its time, expounding theological and scientific arguments side by side, and quoting both from the Fathers and from Renaissance scholars. The author cites Greek and Hebrew sources, and devotes many pages to tables showing the date of Easter from 1500 to 3000, according to the usage of the Church. Once he mentions the discovery of America, twenty-one years before. "In our time," he observes, "by the navigations of Columbus and Almaricus Vespuccius, at the command and expense of the Catholic kings of Spain and Portugal, it has been found that men live not only beyond the equator but even below the equator and the torrid zone."

Paul of Middelburg was a native of Zeeland, then part of the German Empire. In consideration of his various works on the subject, Pope Leo X appointed him president of the commission on calendar reform. The bishop opposed a fixed Sunday for the celebration of Easter; and he did not wish to abandon entirely the traditional lunar cycle, which chronologists had for some time known to be too long. Even after his death in 1534 scientists based their recommendations for the calendar on his ideas; and it is interesting to know that it was Paul who requested Copernicus to determine the length of the natural year. M. M.

An Early Portuguese Geography

THE seventeenth-century extension of thought into universal problems had as its basis the ever-increasing scientific discoveries. The *Compendio Geographico* of P. Antonio Carvalho da Costa, printed in Lisbon in 1686 [**D.137.47] — which has recently been acquired by the Library — was an effort to place within the reach of the ordinary reader some of the fundamentals of geography.

The author's propensity for mathematics is evident in the division of his material into propositions and corollaries. The first of the three treatises deals with definitions, and rules for map-making; the second with hydrography; and the third with the "terrestrial globe." In the latter appears the exposition of the question of gravity, illustrated by diagrams. Carvalho da Costa's explanation is crude, but is remarkable as an example of the interest which the problem aroused at this time in scientists of all countries. It is to be remembered that Newton's *Principia* was published the following year. E. S.

Lectures at the Library

DURING December the following free lectures will be given in the Lecture Hall of the Central Library:

Great Events in American History. Joseph Lorraine. Illustrated with 100 colored slides. 8.00 Thursday, December 1.

Dramatic Reading. "The Other Wise Man," by Henry Van Dyke. Helene Boll. Illustrated. 8.00 Sunday, December 4.

The Story of the Coast Guard. Sound motion pictures. Prepared by the United States Government (Field and Forest Club Course.) 8.00 Thursday, December 8.

Theatre in Review. Mary Winn Bullock. 8.00 Sunday, December 11.

The Romance of Stained Glass. Joseph G. Reynolds, Jr. 8.00 Thursday, December 15.

Dickens' Christmas Carol. Edward F. Payne, President of the Boston Branch of the Dickens Fellowship. Illustrated. 3.30 Sunday, December 18.

A Day with the Circus. Fred W. Glazier. Illustrated with 200 colored slides. 8.00 Thursday, December 22.

Personality in Art. Patricia Marshall Tate. 8.00 Thursday, December 29.

Recitals at the Library

DURING December the following free recitals will be given in the Lecture Hall of the Central Library:

Piano Recital. Bryan Sturm. 3.30 Sunday, December 11.

A Christmas Program. Carolyn King Hunt, pianiste; assisted by Pearl Bates Morton, soprano; Gretchen Cook, harpist; Harry Van Ham, violinist. Diseur to be announced. 8.00 Sunday, December 18.

The Lowell Lectures

DURING December the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

Famous Tartar Conquerors. Sir E. Denison Ross. *Sixth Lecture:* "Sultan Bayazid (XIV–XV Century), the Ottoman Sultan Who Crushed the Chivalry of Europe in Their Last Great Crusade." 5.00 Thursday, December 1. *Seventh Lecture:* "Babur Padishah (XIV–XV Century), the Founder of the Mughals of Delhi." 5.00 Monday, December 5. *Eighth Lecture:* "Selim the Grim (XV–XVI Century), the Sultan Who Added Egypt and Arabia to the Ottoman Empire." 5.00 Thursday, December 8.

The Structure of the Physical World. Arthur H. Compton, Professor of Physics, University of Chicago. *Fourth Lecture:* "The Forces of Nature (b) Electromagnetic and Nuclear Forces." 8.00 Friday, December 2. *Fifth Lecture:* "The Principles of Physical Action (a) Physical Laws." 8.00 Tuesday, December 6. *Sixth Lecture:* "The Principles of Physical Action (b) Do Physical Laws Apply to Intelligent Action?" 8.00 Friday, December 9. *Seventh Lecture:* "The Spacial Grouping of Matter, and Its Causes." 8.00 Tuesday, December 13.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Agriculture. Gardening
Amusements. Sports
Associations
Bibliography. Libraries
Biography
Business
Children's Books
Domestic Science
Drama. Stage
Economics
Education
Essays. Literature
Fiction
Fine Arts
Genealogy. Heraldry
Geography. Maps
History
Journalism
Language
Law. Legislation
Local History
Medicine. Hygiene
Military Science
Music
Navigation. Aviation
Periodicals. Yearbooks
Philosophy. Ethics
Poetry
Politics & Government
Psychology
Religion. Theology
Science
Sociology
Technology
Travel & Description
Wit & Humor

The symbol = following a title indicates that the work is a gift to the Library

Agriculture. Gardening

Amess, A. H. R., and H. C. Johnson. Manual of dairy science. Melbourne and London, Whitcombe & Tombs. [193–?] 7-207 pp. Illus. SF239.A55

Bailey, Liberty Hyde. The nursery-manual. Macmillan. 1935. 456 pp. B.H.125.3

Edminster, Allen W. Gardening as a hobby. Harper. 1938. 184 pp. Plates. SB453.E35

Opera nazionale per i combattenti, Rome. L'agro pontino al XXIX ottobre XVI. [Rome. 1938.] vii, 194 pp. Plates. TC978.I87O6

Watson, J. S. Scott, and May Elliot Hobbs. Great farmers. London, Selwyn & Blount. [1937.] 287 pp. Plates. S455.W3

Amusements. Sports

Balfour-Kinnear, G. P. R. Spinning salmon; a practical book of instruction dealing with all methods of spinning for salmon. Longmans, Green. [1938.] xiii, 194 pp. XXXI plates. SH685.B3 1938

Bigelow, Horatio. Flying feathers; a Yankee's hunting experiences in the South. Richmond, Va., Garrett & Massie. [1937.] xiv, 95 pp. X plates. SK313.B48

Coombs, John W. Baseball; individual play and team strategy. Prentice-Hall. 1938. xx, 278 pp. Illus. GV867.C6

Goldston, Will. Great tricks revealed. Lippincott. [1936.] xii, 304 pp. Illus. GV1547.G56 1936a

Kournakoff, Sergei. School for riding; a primer of modern horsemanship. Hale, Cushman & Flint. [1938.] xviii, 180 pp. Illus. SF309.K6

Olympic games, Berlin, 1936. The XIth Olympic games, Berlin, 1936. Official report . . . by Organisationskomitee für die XI. Olympiade Berlin 1936. Berlin. [1937.] 2 v. Plates. *GV722.1936.A3

Porter, Victor W. The Logical system of contract bidding; the distributional quick trick system. [Boston, Mass., Logical Pub. Co. 1938.] GV1282.3P6

Associations

American-Japan Society, Tokyo. Bulletin, v. 1, no. 1. Last quarter, 1937. Tokyo. [1937.] E183.8.J3A4

Sims, Mary S. The natural history of a social institution — the Young women's Christian association. New York, Womans Press. 1936. x, 251 pp. BV1340.S5

Bibliography. Libraries

Agatha, *Sister*. Texas prose writings; a reader's digest. Dallas, Upshaw. [1936.] [ix]-xx, 168 pp. Illus. *Z1339.A26
A descriptive bibliography of source material for Texas history, biographies, folk-lore, etc., also fiction.

Arents, George. Books, manuscripts and drawings relating to tobacco from the collection of George Arents, Jr., on exhibition at the Library of Congress, Washington, D. C., April 1938. [Washington. 1938.] 113 pp. *Z7882.A67
Catalogue prepared by Alice H. Lerch.

Cary, Melbert B. A bibliography of the Village press. Press of the Woolly Whale. 1938. 205 pp. Illus. **Q.6913
Includes an account of the genesis of the press by Frederic W. Goudy and a portion of the 1903 diary of Will Ransom, co-founder.

Coleman, Algernon, and Clara Breslove King. An analytical bibliography of modern language teaching; vol. II, 1932–1937. Univ. of Chicago. [1938.] xviii, 561 pp. *Z5814.L26C61

Hederich, Karl Heinz. Nationalsozialismus und Buch. Mainz. 1938? 44 pp. *Z2241.N2H4

Jonghe d'Ardoye, Théodore, *vicomte* de, *and others*. Armorial belge du bibliophile. [Bruxelles.] 1930. 3 v. XXXVIII plates. *Z270.B4J8

McMurtrie, Douglas C., *compiler*. A preliminary short-title check list of books, pamphlets and broadsides printed in Florida, 1784–1860. Jacksonville. 1937. *Z1271.M3

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